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Guy McCoy

ETUDE

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MUSIC EDUCATION ISSUE

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ETUDE
THE MUSIC MAGAZINE

April 1956
Vol. 74 No. 4

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contents

FEATURES

DEPARTMENTS

MUSIC

THE BOOKSHELF

The Symphonies of Anton Bruckner

by Gabriel Engel

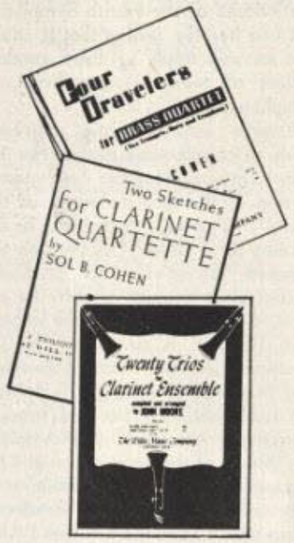
Reviewed by ***Dika Newlin***

[*Miss Newlin, author of "Bruckner, Mahler and Schoenberg," is a member of the faculty of Drew University, New Jersey.*]

Here is the final tribute of the late Gabriel Engel (d. 1952) to the Austrian master whose work he held in abiding affection. The author, editor of the Bruckner Society's magazine *Chord and Discord* from its inception to the date of his death, was the first to introduce Bruckner and Mahler to American readers in his monographs "The Life of Anton Bruckner" and "Gustav Mahler, Song-Symphonist."

The value of "labors of love" such as this little volume should not be underestimated, even though they may be short on the apparatus of musical scholarship. Engel has written a warm-hearted book in a "broad-winged" (one of his favorite Brucknerian adjectives) style that models itself upon the high-flown romantic periods of its subject's music, and perhaps upon the German style of some of the author's predecessors in Bruckner research. A typical passage reads: "There ensues a veritable burst of jubilation amid a wealth of melodic fragments rising and falling as though sounded antiphonally from heaven above and earth below. The whole universe seems to glory in this sunrise. Re-echoing at increasing distances the music subsides, merging with the cosmic mists whence it first issued." This happens to describe the first climax of the Fourth Symphony but one has the feeling that it could just as well apply to many another climax of many another Bruckner symphony.

Engel's impressionistic approach leads to certain ambiguities. For instance, in surveying the development section of the first movement of the Third ("Wagner") Symphony, he describes the "mastery with which the separate paragraphs are gradually reared aloft towards a towering climax, doubly surprising and impressive because it proves to be the recapitulation itself!" But of the opening movement of the Sixth Symphony we read that "*for the first time in symphonic literature*" [italics mine] the climax of the development and the beginning of the recapitulation actually coincide. One is left wondering when a first time *is* a first time! Also, Engel's attitude towards the vexed question of Bruckner's symphonic texts (original or revised) seems inconsistent. While he refused to enter

(*Continued on Page* 72)

world of music

Edward van Beinum, conductor of the Concertgebouw Orchestra of Amsterdam, has been appointed music director of the Los Angeles Philharmonic Orchestra, to succeed Alfred Wallenstein at the beginning of the 1957 season. Dr. van Beinum, who has filled engagements as guest conductor of the Los Angeles Philharmonic the past season, will divide his time between Amsterdam and Los Angeles.

The Boston Symphony Orchestra will make a five-week tour of Europe during August and September in cooperation with the International Exchange Program of the American National Theatre and Academy. The tour will be under the direction of Charles Munch, with Pierre Monteux serving as guest conductor.

Isaac Stern, violinist, will make a tour in the Soviet Union this spring at the invitation of the Soviet Government. This will be the first time in eleven years that an American instrumental soloist has played in Russia. Mr. Stern's tour will begin in April and will last approximately five weeks.

Nicolas Slonimsky, musicologist, composer, conductor, editor, has accepted an appointment to the faculty of the Peabody Conservatory, Baltimore. He replaces Henry Cowell who is relinquishing some of his duties for reasons of health.

Erich Kleiber, noted Austrian conductor who had appeared with many of the leading orchestras of the world, died suddenly in Zurich, Switzerland, on January 27, at the age of 65. During the time of world War I he conducted the Court Theatre Orchestra of Darmstadt, Germany, the Prussian State Opera and the Berlin State Opera. In 1930, he appeared with the New York Philharmonic Symphony Orchestra in New York and Philadelphia. Following World War II he lived in Argentina.

Carlos Chavez, Mexico's leading composer, was guest conductor in January with the New York Philharmonic-Symphony Orchestra in the first United States performance of his Third Symphony. Both the symphony and its composer-conductor were received most favorably by the New York audience.

Leon Barzin, conductor of the National Orchestral Association, has been named artistic director of the Symphony Foundation of America. His duties will include conducting the Symphony of the Air and directing its policies. He will be one of the conductors this fall when the Symphony of the Air makes a tour of the Near East.

S. Constantino Yon, organist and choirmaster, brother of the late Pietro Yon, organist, composer, died January 30 in New York City at the age of 80. He conducted a studio in New York and had been organist and choirmaster of St. Vincent Ferrer's Roman Catholic Church since 1917.

Mack Harrell, opera and concert baritone, has been engaged as artist-teacher in residence by Southern Methodist University. His immediate project is to develop Southern Methodist's expanding opera workshop. He will continue to head the Aspen Music School at Aspen, Colorado.

Rolf Liebermann's new opera, "The School for Wives," will be included in the spring season of the New York City Opera, to be conducted by Joseph Rosenstock on April 11 and 15. It will be paired with Mozart's "The Impresario."

Dimitri Mitropoulos, distinguished conductor of the New York Philharmonic-Symphony Orchestra, will observe a number of important anniversaries during 1956. Perhaps one of the most important was his sixtieth birthday on February 18, which was observed by the orchestra members giving him a party, and the presentation of a specially bound operatic score ("Otello") by the Board of Directors of the Society. January 16 marked the twentieth anniversary of his début in America at a concert of the Boston Symphony Orchestra. Ten years ago in March, 1946, Mitropoulos became an American citizen, and five years ago he began his work as musical director of the Philharmonic-Symphony.

Music Week this year will be observed May 6 to 13—the theme being "Music Keeps Your Life in Tune!" Communities are being urged to observe the event, especially by the performance of music by American composers. Information about Music Week programs may be secured by addressing National and Inter-American Music Week Committee, 8 West Eighth Street, New York 11, New York.

The National Association for American Composers and Conductors presented in February the first New York performances of works by Ned Rorem, Ulysses Kay and Wallingford Riegger. The concert was included in the seventeenth annual American Music Festival, presented by radio station WNYC. Mr. Rorem's contribution was his First Symphony (1949); Mr. Kay was represented by his "Serenade for Orchestra" in four movements; Mr. Riegger had a première of his "Dance Rhythms." The new works were conducted by Alfredo Antonini.

Gustave Charpentier, noted composer of the opera "Louise" and other works, died February 19, in Paris, at the age of 95. He studied at the Paris Conservatory and his first works were for orchestra. In 1900 he composed his great success, the opera "Louise," which to date has had nearly 1,000 performances in Paris.

(*Continued on Page* 8)

THE COVER FOR THIS MONTH

In keeping with the theme of education in this month's ETUDE, the cover picture shows an authentic cross section of a typical music school with all its varied activities. The artist, Anthony Trezzo, secured his inspiration from an actual visit to a large metropolitan conservatory of music. Mr. Trezzo, who lives in Springfield, Pa., is art director for a nationally famous product.

ETUDE, the music magazine

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Musical Oddities

By NICOLAS SLONIMSKY

ONE OF THE LESSER musical luminaries of the 18th century was François-Hippolyte Barthélémon, a French violinist who settled in England, and married the singer Mary (known also as Polly) Young. Barthélémon's mother was Irish; his father a French nobleman. In his youth, he joined the Irish Brigade in France. When many years later he met his former brothers-in-arms, they mocked him for giving up the sword in favor of the violin. So he proposed a match to prove the quality of his swordsmanship, and won. But the exertion was too much for him; he sickened; the French doctors told him to eat nothing but warm soup; he complied, but became sicker still, and decided to return to England which had become his home.

His wife, Mary Young, was the great-granddaughter of Anthony Young, English organist who was regarded as the author of the melody of "God Save the King." (His claim was false, as was that of Carey and many others.) Barthélémon's daughter, Cecilia Maria Henslowe, in her memoir of her father's life, writes: "By compassion, over the old age of this great man, would biography cast the veil of oblivion. Beloved by the best and admired by the learned, after the decease of his invaluable wife, being unfortunately deluded into a second marriage, it was his lot to become the spoil of the wicked, to endure the insult of the base, and to die paralytic and broken-hearted."

Barthélémon was asked by the celebrated actor Garrick to write a song for a play called *Country Girl*. Garrick visited Barthélémon in his London lodgings, asked for a pen and some paper, and wrote down the words of the poem to be set to music. As he did so, Barthélémon looked over his shoulder and jotted the notes on a piece of paper as quickly as Garrick wrote the words. "There, Sir," exclaimed Garrick, "is my song!" "And there, Sir," returned Barthélémon, "is the music for it." Garrick was astounded by this feat of musical adroitness. He invited Barthélémon to dine that night in the company of the great Dr. Johnson. The song was a success, and Garrick engaged Barthélémon to write a scene for the operatic farce, "A Peep Behind the Curtain," for which he promised to pay him 50 guineas. The farce was played 108 times in a single season and Garrick made several thousand pounds, but when the time came to pay Barthélémon's fee, he gave him only 40 pounds, claiming as an excuse that the "dancing cows," i.e., ballerinas, were paid high salaries that he had very little left for the composer.

Barthélémon lived in London when Paris was in revolutionary turmoil; he was a supporter of the old regime —he had cherished memories of the French court and of Marie-Antoinette who admired his violin playing. A French nobleman who lived in exile in London received a message from his wife in Paris begging him to come and save their property from confiscation. But the nobleman could not return to France under his own name and he asked Barthélémon to help him. Being an artist, he was acceptable to the revolutionary government, and he took the nobleman with him to Paris as his valet, giving him the English name of Francis Norton. The journey passed without major difficulties, and soon the nobleman was in Paris with his wife, and Barthélémon revisited his old friends there.

At Windsor Palace, Barthélémon played violin for George the Third. As he began a variation with harmonics, the Prince of Wales exclaimed: "Papa! Papa! He has a flute in his violin!" The young prince would not be pacified until Barthélémon gave him the violin to see if a flute was hidden there. Barthélémon's virtuosity was very much praised by his contemporaries, and Burney called his playing "truly vocal." He became a friend of Haydn during Haydn's sojourn in London in 1791. He showed him the score of his oratorio "Jefte in Masfa," and Haydn said: "Ah, my dear friend, had you written this in Germany, you would have become immortal."

The dubious honor of initiating the practice of *Glissando* belongs to the Italian amateur composer Azzolino Bernardino Della Ciaja (1671-1755). He specified that the effect of *Glissando* is produced by having the index finger slide over the keys.

The word *Glissando* itself is an etymological monstrosity, for it combines the French root of the word "glisser" with an Italian ending. But it is futile to try to eliminate this word from musical usage and replace it by the more accurate Italian term *Strisciando*.

The celebrated American prima donna, Edyth Walker, was reported dead in 1907, under romantic circumstances, namely, that she took poison because she was jilted by a high-ranking German officer. The story was reported in The New York Evening Journal. Edyth Walker who was then living in Germany, would not stay dead and wrote to the editor: "It will certainly be interesting to the American public to read a letter from a dead person, and I write to tell you how happy I am to have passed away to another land in which my dreams have found their fulfillment. While I was living I had only one desire—to be able to interpret the great Wagnerian rôles. Death has been kind to me and allowed my dreams to become reality. No wonder that I am full of joy to have expired."

Like many contraltos, Edyth Walker eventually became a soprano. A newspaper reported this change in the following words: "Edyth Walker is quitting the low-voiced sisterhood and is making a bid to sing higher parts and draw still higher salary."

One of Edyth Walker's great moments of life was when she sang for Brahms in Vienna a number of his songs. "Why do you sing such rubbish?" asked Brahms. Brahms sincerely believed that his best songs were the German folk melodies which he arranged and published without an opus number in 1894. There were in that collection 43 folksongs, and one song by Brahms himself. The theme of this song was taken from his earliest work, a piano sonata in C major. "Thus the dog bites his own tail," commented Brahms.

ANNOUNCEMENT

HOW music should be taught, and for what purpose, has always been a bone of contention between educators. Even if they all agreed that music is an important part of human activity, music educators, who now exert a highly organized cultural influence on American society, do not by any means agree on the important aims of a musical education. Should music be approached as an end itself, directed at cultivating individual taste? Or, on the other hand, should music be used as a means, to encourage group participation and stress social conformity? And what are the implications of either approach for the future of our musical young?

These questions point to the basic issue that divides our educators. The issue is vital, for its outcome will influence the future status of music in America, as it is determined by the rising generation that is in school today. Recognizing that there is more than one side of this urgent problem, ETUDE is planning a series of articles, to begin in September, which will explore the controversy in music education as fully and as fairly as is humanly possible. Responsible spokesmen from both sides will argue their case, and defend a considered point of view. ETUDE hopes that by dealing squarely with a problem that has long troubled educators everywhere, a provocative discussion of the issues involved will bring fresh insight to some educators and arouse the interest of readers who may not have been fully aware of the issue at stake. Be sure to look for the first installment in the Sept. 1956 issue! The Editor

WORLD OF MUSIC

(*Continued from Page 5*)

The Oglebay Institute Opera Workshop will conduct its fifth season August 20 to September 30 at Oglebay Park, Wheeling, West Virginia. Boris Goldovsky, head of the New England Opera Theatre, will again be the director, with Leonard Treasch continuing as associate director.

The Pittsburgh Symphony Orchestra, the New Friends of Music and five colleges and universities in the Pittsburgh area will join forces this spring in a celebration of the Mozart two hundredth anniversary. The college choral and instrumental groups will be drawn from Carnegie Institute of Technology, Duquesne University, University of Pittsburgh, Chatham College and Mount Mercy College. William Steinberg, conductor of the Pittsburgh Symphony, will be musical director.

Isabelle Vengerova, pianist and widely known piano teacher, died February 7, in New York City, at the age of 78. She had been a Professor of Piano at Curtis Institute in Philadelphia since 1924, and also on the faculty of the Mannes College of Music in New York. Some of the most prominent of present day pianists and composers were among her pupils, including Leonard Bernstein, Thomas Scherman, Samuel Barber, Lukas Foss, Leonard Pennario, Gary Graffman, Abbey Simon and Sylvia Zaremba.

The Oberlin College Conservatory of Music conducted its sixth annual Festival of Contemporary Music in February, with Wallingford Riegger as guest composer-conductor. The final concert of the festival featured Mr. Riegger's Symphony No. 3, which he conducted with the Oberlin Orchestra. In addition to the orchestra, the festival presented the Oberlin String Quartet, College Choir, and the Symphony Band.

Bohuslav Martinu's "Fantaisies Symphoniques" and Sir William Walton's "Troilus and Cressida" have been selected as the best orchestral and operatic works respectively of the 1955 season by the New York Music Critics Circle. Walton's opera was performed on October 21 by the New York City Opera. The Martinu symphony was commissioned by the Boston Symphony Orchestra and was first performed by that group on January 12 of last year.

COMPETITIONS

(For details, write to sponsor listed)

The Francis Liszt international Piano Competition for 1956. Deadline for filing applications, May 31, 1956. Details from Preparatory Committee of the International Francis Liszt Piano Competition, Budapest, Liszt Ference ter.

Artists' Advisory Council Competition for a major orchestral composition. Award of $1,000 and performance (if merited) by the Chicago Symphony Orchestra. Closing date December 1, 1956. Details from Mrs. William Cowen, president, Artists' Advisory Council, Room 201, 55 East Washington, Chicago, Illinois.

The Drexel Competition for composers of choral music, under auspices of the Beta Chapter of Pi Nu Epsilon, honorary music fraternity at Drexel Institute of Technology in Philadelphia. Winning compositions to be published by Theodore Presser Company. Closing date September 1, 1956. Details from Department of Music, Drexel Institute of Technology, 32nd and Chestnut Streets, Philadelphia 4, Pennsylvania.

Third Annual Tamiment Institute Competition award of $1,000.00 for an original string quartet. Deadline: April 1, 1956. Details: Tamiment Institute, 7 East 15th Street, New York 3, N.Y.

The Fiftieth Anniversary of the Music Educators National Conference . . . *a significant milestone*

by Robert A. Choate

In APRIL 1907 one hundred and twelve music teachers and supervisors, largely from the midwestern states, met in Keokuk, Iowa. They gathered to discuss mutual concerns and to exchange ideas and methods related to the teaching of music in public schools. Their sessions in the Keokuk Westminster Presbyterian Church were marked by intense interest and stimulating discussions on the problems of school music. Class demonstrations were held. Speeches and music programs were presented. Throughout the two-day convention the idea of establishing an independent, permanent professional organization grew and became insistent. By the evening of April 12 the Music Supervisors Conference was organized with sixty-nine charter members representing sixteen states. So was born "the Conference"—now the Music Educators National Conference—which in April 1956 will inaugurate the formal observance marking the completion of fifty years of co-operative effort for the "advancement of good music through the instrumentality of the schools."

The membership of the Conference has grown from the sixty-nine charter members to its present enrollment of well over 28,000—one of the largest organizations of professional musicians and educators in the world. The growth and expansion of the Conference and the development of music education in schools and colleges of the country have been parallel and interrelated. There were sixteen states represented in the 1907 organization; today the profession is served by an effective structure consisting of fifty autonomous state and territorial associations, twelve internal, auxiliary and associated groups, and ten national commissions which give focus and direction to its program of professional service and leadership.

The roots of this phenomenal and typically American association reach far back into the maturing of our nation's musical life and in the development of our unique educational system. The colonial singing schools, the singing conventions, summer music institutes, and the establishment of professional orchestras, bands, and choruses contributed in a direct way to the concern for (*Continued on Page* 73)

STILL LIVELY AT 95

Dr. Frances Elliott Clark, who founded the Music Educators National Conference in 1907, vacations at Jackson Lake Lodge in Grand Teton National Park. Dr. Clark, ("Mother" Clark to thousands) who introduced the use of recordings in public schools, was head of music education for Victor Talking Machine Co. for 37 years. She was eager that the emerald on her left hand show since it was a gift from the conference. Retired when she was 86, Dr. Clark now resides with her son and daughter-in-law, Mr. and Mrs. John Elliott Clark, in Salt Lake City.

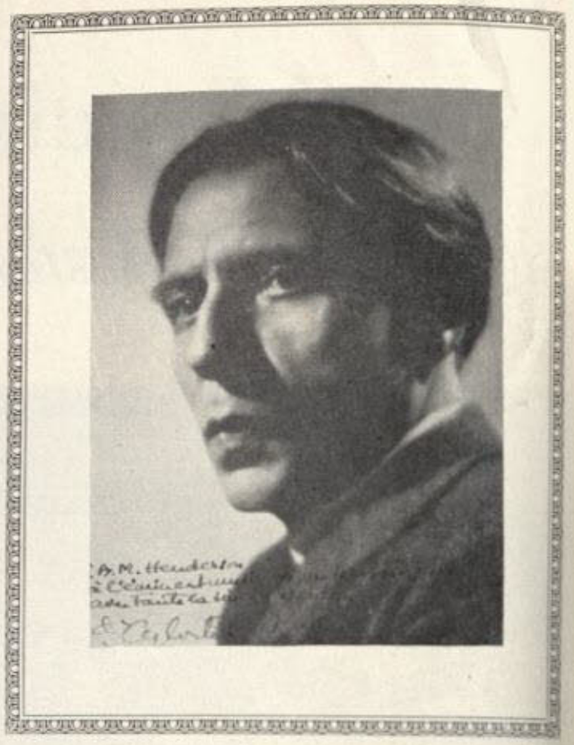
MENC FIFTIETH ANNIVERSARY PLANNING CONFERENCE

Clockwise, starting at left: Hugh E. McMillen, Boulder, Colo.; Wiley L. Housewright, Tallahassee, Fla.; Anne Grace O'Callaghan, Atlanta, Ga.; Ralph E. Rush, Los Angeles, Calif.; Robert A. Choate, Boston, Mass.; C. V. Buttelman, Chicago, Ill.; Vanett Lawler, Washington, D. C.; George Waln, Oberlin, Ohio; Karl D. Ernst, San Jose, Calif.; A. Bert Christianson, Ellensburg, Wash.; Lloyd V. Funchess, Baton Rouge, La.; Charles M. Dennis, San Francisco, Calif.; Theodore F. Normann, Seattle, Wash.; Allen P. Britton, Ann Arbor, Mich.; Fowler Smith, Detroit, Mich.; Jack Ferentz, New York City; Lilla Belle Pitts, New York City; Richard C. Berg, Springfield, Mass.; Alex H. Zimmerman, San Diego, Calif.; Harriet Nordholm, East Lansing, Mich.; W. H. Beckmeyer, Mt. Vernon, Ill.; Arthur G. Harrell, Wichita, Kans.; E. J. Schultz, Norman, Okla.; Robert Milton, Kansas City, Mo.; Polly Gibbs, Baton Rouge, La.; O. M. Hartsell, Helena, Mont.; George L. White, New York City; Mary Tolbert, Columbus, Ohio; Paul Van Bodegraven, New York City. Board members not present: George F. Barr, Sacramento, Calif.; Mary M. Hunter, Baltimore, Md.; E. E. Mohr, Greeley, Colo.; William R. Sur, East Lansing, Mich. Attended meeting, but not in picture: C. A. Burmeister, Evanston, Ill.; John C. Kendel, Chicago, Ill.; Hazel N. Morgan, Evanston, Ill.; Otto Graham, Sr., Waukegan, Ill.

personal memories of Cortot as artist and teacher

by A. M. HENDERSON

formerly of the faculty of Glasgow University



A. M. Henderson

IT HAS BEEN my privilege to enjoy the friendship of Alfred Cortot for over 30 years, and previous to this, to be his pupil, and to assist him for two summer seasons at the École Normale de Musique, in Paris. So I am in a position to speak of him as artist and teacher from intimate knowledge and experience. Born at Nyon, in French Switzerland, in 1877, he received the main part of his early musical education at the Paris Conservatoire, where he was one of Diemer's most brilliant pupils.

He made his début as concert-pianist in Paris in 1906, later giving recitals all over Europe. In 1914, he formed with Thibaut and Casals his famous Trio, which had a world-wide fame.

For some years, he was professor of piano at the Paris Conservatoire, where he was then the youngest member of the staff.

Later, wishing to be entirely independent, he founded the École Normale de Musique, where, among others, he had Thibaut and Casals as artist colleagues.

It was at the École Normale in 1920, that I first met Cortot. He was then conducting special courses for artists and students, courses which had already become famous. This "Cours d'Interpretation" was formed with the idea of aiding two groups of pianists: a small group for younger artists, as performers; and a larger group for teachers and students, as auditors. At first, the artist-group numbered about 20, and the teachers and students about double that number. In one season, the course had become so popular with teachers, and so helpful generally that the auditor group increased to about 100, and a move had to be made to the Concert Hall of the École, in order to accommodate all who wished to attend. The works studied at the course were drawn entirely from the romantic period in piano literature, and included the following:

First Class

Schubert: Sonata in A Minor, Fantasia in C Major, Impromptu in B Flat with Variations.

Weber: Sonata in A-Flat, Invitation a la Valse.

Mendelssohn: Andante and Rondo Capriccioso in E, Op. 14. Prelude and Fugue in E Minor, Op. 35, No. 1. Six selected Songs without Words.

Second Class

Chopin: Twelve Preludes. Twelve Etudes. Polonaise in A Flat. Barcarolle. Two Nocturnes. Waltz in A-Flat.

Third Class

Schumann: Etudes Symphoniques. "Carnaval," Op. 9. Fantasia. "Scenes from Childhood."

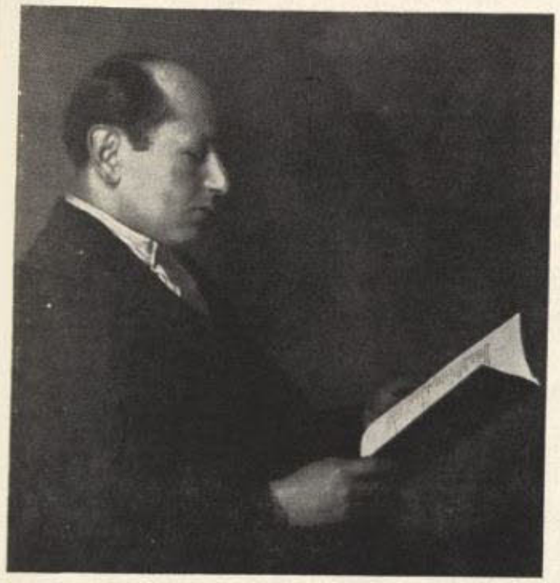
Fourth Class

Liszt: Sonata. Paganini Etudes. Two Concert Studies. Polonaise in E. Rhapsodies Nos. 2 and 12. Two "Legendes."

The classes opened at 2 o'clock and ended at five, but the time passed all too quickly, it was so interesting, so stimulating, and even exciting. The standard of performance was astonishingly high, (*Continued on Page 59*)

Diction in Singing

by JOSEPH A. BOLLEW



why is it so difficult to understand the words of some singers?

how is good diction attained?

Read what one authority has to say about this!

From time to time loud cries have been raised against the unintelligibility of the average singer's diction. For instance, in his book *The Art of the Singer*, the late music critic W. J. Henderson, whose understanding of voice and singing was unique, deplored the dearth of good diction in the following words: "Singing is the interpretation of text by means of musical tones produced by the human voice . . . yet . . . nine-tenths of the songs we hear are songs without words."

This was a shattering indictment, but it still is, basically, perfectly justified. Unfortunately, neither Mr. Henderson, nor later authorities supported their complaints with analyses of the causes of poor diction and a statement of the means by which it may be improved. This omission was a serious oversight, for the bugbear of bad diction cannot be banished by lamentation alone; only knowledge of its causes and the means of correcting it can lead to its disappearance.

Fundamentally, poor diction is due, of course, to incorrect training in vocal emission, but there are extraneous factors that are no less potent in creating it which are rarely taken into account.

Despite the self-evident proposition that the text of opera and song is as important as the music to overall artistic interpretation, a large body of lay music lovers and professional musicians believe that the text is negligible, that the music is the thing.

Another factor is the all-too-slowly-dying custom of presenting opera and recital in the language of their original texts, predominantly non-English. It is no exaggeration to say that the opera and recital habitué who is conversant with even one foreign language is rare; the vast majority do not understand any at all. In such a situation clarity of diction is of no consequence.

Still another factor may be traced to composers who did not realize or were unconcerned with the essential distinction between instrumental and vocal music and therefore did not understand or care to face up to the fact that what is appropriate for instrumental performance is not always suitable for song. They often composed for the human instrument—*which uses musical tones to interpret text*— in the same manner, more or less, as for man-made instruments, which do not, and cannot, employ text. As a result we have numerous vocal compositions abounding in prolonged coloratura passages and with two and more voices singing different words in unison.

From a strictly musical point of view nothing can be said against this. But from a vocal-musical point of view, from the point of view of diction, much that is valid must be said against it. In the former, the number of notes between the beginning and ends of words makes understanding extremely difficult, to say the least; in the latter, it is obviously impossible. Words cease to have significance in lengthy, complicated coloratura passages and the singer is under no obligation to make them understandable, nor,

in fact, is he able to. The same applies to the latter, but more so. Both contribute towards general laxity in diction.

There are also conditions in which unclear diction is more apparent than real. A theater or a hall with defective acoustics, for instance, is inimical to the best diction. A small voice in a large hall or theater will be lost, and with it, diction, whether good or bad, beyond the point of audibility. Carrying power will avail very little in such a situation. Only a big, clear, resonant voice can be successful in conveying text understandably to auditors seated in the far reaches of a large hall or theater, providing that the diction is good of course. The size of orchestras must also be considered. Large orchestras, while they do not in all cases overpower the voice, do quite definitely smother the words of singers, even the most powerful with the best diction.

However, assuming the removal of all these conditions and influences, the basic and actual cause of poor diction would still remain the regrettably widespread fallacious teaching responsible for the plethora of poorly produced voices. Bad diction is born of bad vocal production.

The following are the methods most frequently employed for improving bad diction:

(1) The teaching of diction as a branch of instruction divorced from and succeeding training in vocal production.
(2) The process called *covering*.
(3) *Vocalization*.
(4) The teaching of what has been termed *elocution diction*.

The need for teaching diction as a study apart from vocal production is necessitated because, and only because, the procedures of the latter have been incorrect. Voices that are afflicted with throatiness, guttural or nasal tone, that are constricted or forced, are breathy or marred by tremolo, either through faulty natural emission or unsound training, are badly produced voices. The very nature of these defects acts as a muffling agent and makes the singing of words clearly and understandably next to impossible. In addition, they impede the free and smooth flow of voice and create tensions at the throat, jaw, mouth and tongue. But a free, smooth flow of voice and the absence of all tension is essential to good diction. Consequently, all attempts to cultivate clarity of diction on the basis of a poorly produced voice are futile—a waste of time, energy and money. The additional exertions, strains and tensions imposed by so-called diction exercises upon a poorly produced voice, subject it to taxing efforts which, precisely because it is poorly produced, it is ill-equipped to withstand.

(*to be continued next month*)

The National Interscholastic Music Activities Commission

by Arthur G. Harrell

THE NATIONAL Interscholastic Music Activities Commission is that division of the Music Educators National Conference which is charged with the responsibility of representing the music education profession in all matters pertaining to music activities of an interscholastic nature. The purpose of the Commission is to co-operate with the sponsors of all interscholastic music activities in the development and maintenance of high standards in teaching performance, adjudication, management, or other matters related to the conduct and educational values of such activities. In addition, NIMAC accepts such responsibilities and assignments as are designated by the national board of directors of the Music Educators National Conference, or by the MENC State Presidents National Assembly. NIMAC is organized on the same State-Division-National pattern as the Music Educators National Conference itself.

Arthur Harrell, Director of Music Education, Wichita, Kansas, Public Schools with a group of his teachers at the 1955 MENC Southwestern Division Convention, Hutchinson, Kansas.

It functions under the directions of an executive council.

The State Music Educators Association of each state selects three delegates from its state to serve on the NIMAC divisional board. The president of the State Music Educators Association is the fourth member of each state delegation to the division board. Since NIMAC observes the same divisions geographically as MENC, the four delegates from each state within a district or division make up the division board. Hence, the Western Division NIMAC Board has 20 members, Eastern has 48, North Central has 40, Northwest has 20, Southern has 44, and the Southwestern has 28. At its biennial meeting, the members of the division board elect from their own members the four officers for the ensuing biennial.

The NIMAC division board serves as a co-ordinating medium and clearing house for the officially approved interscholastic music activities of the states in the division, and/or the sponsors of such activities. The NIMAC division board also performs such services in connection with the divisional conventions and general (*Continued on Page 68*)

MTNA *in Action*

How the Music Teachers National Association is protecting the teacher's interests

by K. O. KUERSTEINER

CALLING all teachers of music! Have you even seen such headlines as these in your local newspapers?

LICENSE TAX FOR MUSIC TEACHERS

MUSIC TAKEN OUT OF SCHOOLS

CONTROL OF PRIVATE MUSIC TEACHERS PROPOSED BY LAW

Do you think it could happen here? The Music Teachers National Association believes it could. That is one reason for establishing the association.

But there are other reasons. "I need new teaching technics." "I would like to know more teaching material." "I would like to broaden my contact with other fields of music than my own special one." "I should like to meet the people who make the recordings I enjoy and who direct the organizations I read about." "I want to improve my teaching."

As president of MTNA, may I ask my reader a question. "Do you think any of the above issues concerns you?" If your answer is, "No," I do not recommend MTNA for you. On the other hand, if you feel you are concerned with such issues, I heartily recommend co-operative action along common interests with over 8,000 other music teacher members of MTNA. In short, if you believe in music and want to do something about helping the American music teacher, you should join the oldest music teacher association in the United States, the organization which includes on an equal basis of membership teachers of music—private, public school or college level. That organization is MTNA.

Before telling the story of MTNA in action, I should like to give you, the reader, a musical quiz. The unusual thing about this quiz is that the same words answer all questions:

(1) Who was the founder of MTNA?
(2) Who was the founder of the Presser Publishing Company?
(3) Who was the founder of the ETUDE?

Answer: Theodore Presser.

Here are some of the details concerning the first question: One hundred years after our forefathers signed

THEODORE PRESSER 1848-1925

the Declaration of Independence a group of American music teachers gathered together for a purpose not far different from that of 1776. The spirit of co-operation was the same. The reason was similar. The place was different. The time—1876; the place—Delaware, Ohio; the personalities—some of the leading musicians of the nineteenth century: Theodore Presser, George W. Chadwick, Calvin B. Cady, Karl Merz, William H. Dana, Fenelon B. Rice and George F. Root. It was Presser who had invited the group to meet in the interest of the "advancement of musical knowledge and education in the United States and its territories through discussion, investigation and publication."

Today, eighty years later, the spirit and intent of the first meeting remains essentially the same—the forward-looking teachers of music in America today are united in MTNA with a common effort to improve music and music teaching.

What is the MTNA program of action in 1956? How does this program affect you?

Here is an incident which will answer both questions: Recently, a city council in the southwest considered the levying of a license tax on all private music teachers under its jurisdiction. Indeed, such an action seemed a foregone conclusion. But what did happen? The local music teachers' association went into action. They appealed to a past president of MTNA, who lived in a nearby city; they asked the present National administration for assistance; and they hired a lawyer. The lawyer laid the plans for defense, the present National officers succeeded in getting documentary evidence in the record, and the past president spoke on behalf of the teachers, pointing out that "private music teachers augment the work done in schools, and the state recognizes such teaching by awarding certificates based on it. Also, the possible elimination of juvenile delinquency brought about by a child spending time learning music would offset any gain to the city from a tax on teachers." The result was a total victory for the music teachers. To quote front page headlines of the local press, "BATTLE WON BY MUSIC TEACHERS—City License Tax Barred by Council."

The MTNA program of action stresses in-service training for its members. Here are three of a number of ways that this program operates:

(1) Five times annually all members receive the association's official publication, THE AMERICAN MUSIC TEACHER. In this way every member has the opportunity of comparing his teaching with others. Are you as a music teacher able to learn from your colleagues? Are you as a music teacher profiting from asking another how he handled this or that problem? This brings us to point

number 2.

(2) Professional meetings allow all members to profit first-hand from each other. These meetings are local, state, divisional and national. MTNA'ers are privileged to attend all. It is my firm belief that all persons who attend these meetings do profit with the exception of the "vacuum-teacher" and the snob. The "vacuum-teacher" is one who attends in a vacuum and leaves in the same condition. Fortunately, he and the snob are fast becoming extinct on the American scene!

At the last national convention held in St. Louis, Missouri, the "music faculty" consisted of over 100 recognized teachers. The "music laboratory" was comprised of three symphony orchestras; three choruses; two-piano music by Ernest von Dohnányi and Edward Kilenyi; Robert Shaw as speaker and choral clinician; E. Power Biggs, lecturer and organist; Fernando Valenti, musicologist and harpsichordist; three ensembles—University of Southern California Woodwind Quintet, University of Missouri String Quartet, and The Washington University Chamber Orchestra; two chamber operas; and the Bensiek Family of musicians.

(3) The national office at 32 Browning Street, Baldwin, New York, under S. Turner Jones, Executive Secretary, is ready to give aid to all members. He is an able musician, teacher and writer. The National Executive Secretary and his staff of office workers represent the only personnel who are paid workers. All others are persons dedicated to the objectives of the association.

The way MTNA service operates is through the democratic process; each member is a voice, a vote, an integral part of the organization. The executive Committee consists of twenty-five teachers representing the geographic spread of MTNA and coming from all avenues of music teaching. There are nine standing committees whose study and programs of action cover the areas of American Music, Audio-Visual, Church Music, Musicology, Psychology and Music in Therapy, School Music, Student Affairs, Strings, and Voice. In recent years other divisions of MTNA include Subject Area Sections, which are organizations established within the framework of MTNA. Each section, such as Theory, Piano, and College Music, elects its own officers and has an independence of (*Continued on Page* 80)

MUSIC IN FOCUS

by JAMES B. FELTON

MATHIS IN BOSTON

ALTHOUGH it is by now almost a repertoire piece in Europe, and although an abbreviated symphonic version has been popular in this country for a number of years, the opera "Mathis der Maler" was never seen in America until this February, when it was staged by the Boston University of Fine and Applied Arts. This is a surprising state of affairs, for the opera is even more effective as an artistic whole than the symphonic suite. "Mathis" is, as operas go, a difficult but noble work, and Boston University deserves credit for having largely succeeded in scaling its impressive heights.

Hindemith wrote this opera between 1932 and 1934 and departed from Germany without seeing it, for, in 1935, the Nazi government prevented its production on ideological grounds. Preceding the creation of "Mathis" came the inflation and social unrest that characterized the post-Weimarian era. In 1933 Rosenberg burned the books of German liberals; in "Mathis" the Papists burn Lutheran books. Thus Hindemith's concern with Germany's post-World War I problems—when also the gap between artist and public began to widen alarmingly—is reflected symbolically in his opera.

As in certain existentialist novels of Sartre and Camus, Paul Hindemith exposes his hero to an "extreme situation" which forces him to adopt a decisive personal attitude toward external circumstances of a fateful, antagonistic kind. As court painter to Cardinal-Archbishop Albrecht of Mainz, *Mathis* suddenly finds himself thrown into the midst of religious conflict when he befriends a wounded peasant leader who is being pursued by soldiers. *Mathis* chooses to leave *Albrecht's* service to join the peasants in their rebellion against the Church-State, but soon discovers that he is allied with rabble that rape and pillage at their first opportunity. At the bidding of *Albrecht*, in visionary form, *Mathis* returns to his painting, having ultimately rejected the temptations of both Court and revolution. After executing a series of masterpieces, he puts away his painting utensils and leaves his studio to wander the rest of his days in the forest.

Mob Conflict

Hindemith's musical setting is straightforward, unhampered by static recitatives; even the brooding monologues of *Mathis* are graced with an aria-type fluency and melodic contour. Narrative passages are sketched with rhythmic deftness. Action and music flow continuously through all seven scenes, culminating in occasional climaxes of marvelous power—such as the bickering antiphonal chorus of Scene 2, in which opposing Catholic and Protestant mobs accuse each other alternately and lock in fierce combat before the return of *Albrecht* from Rome.

The orchestra, sparely conservative for modern opera, never overwhelms the stage, even in the powerful, brassy *Alleulia* sung by *Mathis* and *Albrecht*. One should remark, however, that on this occasion the orchestra played behind a screen back-stage, which may have accounted for a slight attentuation of instrumental sound. Sarah Caldwell, who very capably directed and conducted the entire Boston production, bravely kept track of on-stage happenings through ear-phones.

Robert Mesrobian as *Mathis* and Frances Leahy as *Ursula* were particularly outstanding. Not only were they adequate to the vocal demands made upon their rôles, but their acting carried sufficient verve and sincerity to convert the spectator from passive resistance to active compassion. All things considered, the production was a credit to the opera and a satisfaction to the audience. It is a pity that the Metropolitan cannot muster like courage to mount this, one of the really important operas of the 20th century. In any case, bully for Boston! THE END

The National Federation of Music Clubs

. . . America's most far-flung musical organization

By VERA WARDNER DOUGAN

WHEN I THINK of the far-flung work of the National Federation of Music Clubs, I am reminded of an old poem by Rudyard Kipling entitled "The English Flag." You will perhaps recall that each stanza, no matter what section of the world it dealt with, closed with the stirring finale: "Go forth, for it is there."

Unlike the poet I cannot ask my readers to mention any section of the world in which there is not a federated music club, for ours is an American organization, but I might well ask them to name any crossroads in the United States where there is not a branch, small or large, or at least a few scattered members of the National Federation of Music Clubs. They would, I think, be hard put to it to find one.

Paula Lenchner, dramatic soprano, a Federation Young Artist winner, formerly with the Metropolitan Opera, rehearsing at Aspen Institute, Colorado.

In my capacity as National President, and in my prior capacity as National Vice President, I have traveled thousands of miles in the interests of the Federation. Sometimes I have spent a week-end in a suburban section and gone with my host and hostess to the local church, where a cherub-faced choir gave an altogether delectable musical program. And I have learned not to be surprised that it was one of the hundreds of Junior choirs affiliated with our organization.

On another occasion my official duties may have called me to a farming community where a federated chorus of rural women demonstrated that all the fine musical talent and all the good choral direction is not confined to the cities, but exists in the rural areas as well. That same night I may have had the experience of attending the first live performance of opera ever given in that town—standard opera, but sung in English—and discovered that the performers were one of the many opera troupes inspired by our Grass Roots Opera Committee, whose success was so great that this year we have expanded opera to a major department.

Again I may have visited one of the many famous summer music festivals in the United States—the Peninsula Festival at Fish Creek, Wisconsin, for example, or the Brevard, North Carolina, Music Festival and found a Federation member and staunch supporter wielding the baton. At Brevard I probably would also see many scholarship students whose careers have been fostered by the Federation playing in the orchestra. At the Transylvania Music Camp at Brevard I may well have gazed with pride at the many practice cabins given by clubs, individuals and State Federation in the National Federation's Southeastern Region, which has made this camp its particular project. Also at the National Music Camp at Interlochen there are several lodges, beautiful, rustic buildings, which have been erected by the National Federation and individual State Federations.

For as far back as I can remember, we have given National scholarships to Interlochen, and for many years to Chautauqua and Transylvania. During recent years we

have greatly increased our summer scholarship program. The Berkshire Music Center at Tanglewood, Lenox, Mass.; Aspen Institute at Aspen, Colorado; the Indian Hill School at Stockbridge, Mass.; the Opera Workshop of the Pennsylvania State College for Women; Kneisel Hall at Blue Hill, Maine; the Opera Workshop at Inspiration Point, Arkansas, and at Ogelbay Park, West Virginia. The Stephen Foster Music Camp in Kentucky, and the New York Music Camp at Otter Lake, New York, are among the many institutions to which National Scholarships have gone, and scores of states have offered scholarships of their own. In fact, last summer a single State Federation gave a total of 40 scholarships to music camps in that state alone. On the basis of a by no means complete survey it is safe to assume that the over-all Federation investment in scholarships, National, State and local, would run well up towards $100,000 in a single year.

Perhaps no enterprise is more firmly identified with the National Federation of Music Clubs in the public mind than its Biennial Young Artists Auditions first begun in 1915. Through these biennial events we have launched the careers of more than 120 young artists, all of whom have made commendable, many of them highly distinguished, careers for themselves in the concert field.

No one who has ever attended a Biennial Convention of the National Federation of Music Clubs and seen the Young Artist finals will forget the thrill of those stirring moments when the finest of young American talent confronts a national jury of musicians and music critics—the even greater thrill when those who win are introduced to the audience, and are given the option of a thousand dollar check or a Town Hall début, plus numerous extra awards. These have included, in recent years, a managerial contract for at least one winner, and for the voice winner an audition at the Metropolitan Opera.

For many years the auditions have been open to competitors in piano, violin and voice. In the past two bienniums we have added a chamber music classification, and for the 1955-1957 biennium we shall have two voice awards, one for a woman and one for a man, as (*Continued on Page* 60)

PHI MU ALPHA

(professional music fraternity)

. . . what it is and what it does

OF THE FOUR OBJECTS of Phi Mu Alpha, the first, "To advance the cause of music in America," is sufficiently broad to encompass activities which will keep its members busy for the next fifty years. Working within the framework of the first object, the Executive Committee and National Council have outlined a long-range program, a part of which is already in operation.

To honor the achievement of outstanding musicians, and to stimulate others to similar achievement, the Fraternity set up, in 1951, the "Man of Music" award. This award, consisting of a plaque and citation, is given biennially to the man, whether he be a member or not, who, in the opinion of the appropriate Committee, has made the greatest contribution, during that period, toward the advancement of the cause of Music in America. The award in 1951 went to Thor Johnson, and in 1953 to Howard Hanson.

Further to implement the object, each Chapter is required to give at least one program each year devoted exclusively to

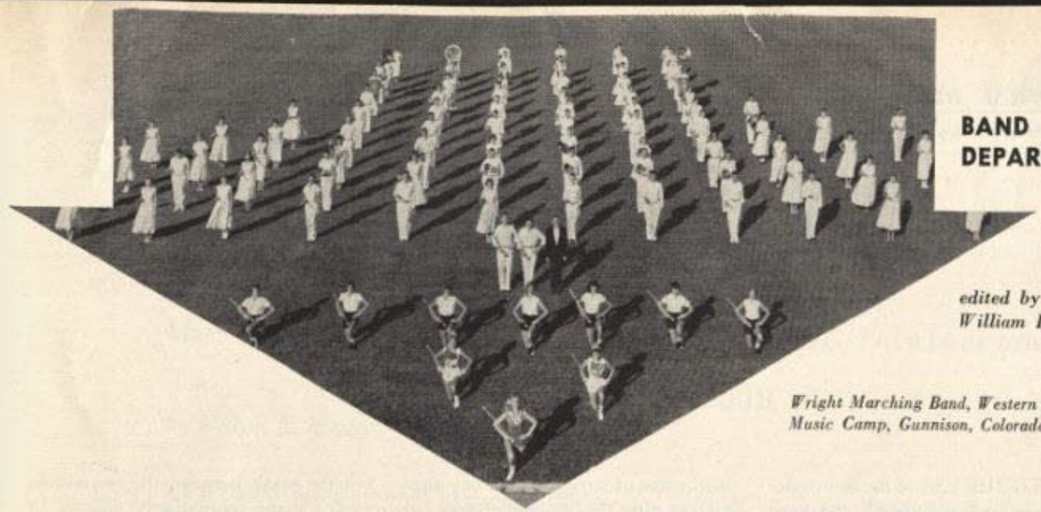
by Archie N. Jones,
National President

American Music. In addition, the biennial Composition Contest among members of the Fraternity encourages many composers to submit compositions. Prizes are awarded in both undergraduate and graduate divisions.

With the Chapters, the Fraternity attempts to stimulate musical and scholastic activity by an annual award to the outstanding chapter in each Province, and, biennially, to the outstanding chapter in the nation.

Probably the most significant innovation in the Fraternity operations is the Sinfonia Foundation, set up in 1954. A separate corporation, the Foundation is governed by a Board of Trustees, and a set of officers. The President of the Corporation is Arthur A. Hauser. The purposes are as follows:

1. To advance the cause of music in America through:
   a) Scholarships
   b) Commissioned works
   c) Grants-in-aid and loans
   d) Publications which promote music
   e) Encouragement and subsidy of performance of American music in all forms
   f) Encouragement and subsidy of research in music
   g) Aid and support of worthy musical organizations
   h) Encouragement and subsidy of music in education
   i) Encouragement and subsidy of music in community life
   j) Encouragement and subsidy of music in industry
   k) Prizes and awards for musical (*Continued on Page* 80)



BAND DEPARTMENT

edited by
William D. Revelli

Wright Marching Band, Western State College Music Camp, Gunnison, Colorado.

THE MUSIC CAMP

AN EDUCATIONAL INSTITUTION

by Kathryn Hawkins

IN NEBRASKA a teen-age boy explains to his drugstore employer why he cannot work during the last two weeks of July.

A seventh grader in Ohio practices earnestly day after day on her new flute so she will be ready for the auditions.

A Band Boosters committee from a South Dakota town meets with the school music instructor to determine the outstanding high school music student of that area.

A Louisiana Band Conductor considers how many musicians and instruments his station wagon will hold.

A music teacher contemplates his personal budget of time and money while he fingers attractive bulletins. Should he stay in his own State this year, or make the long trip to the camp in the heart of the Rockies?

Each summer these people, as well as hundreds of other music students, enroll at music camps located the width and breadth of the United States. And each summer most of these people vow to attend a music camp again the following year. Thus, a vital and valuable institution has been added to American education.

Who attends music camps? Music students and teachers from grade schools, high schools and colleges come in great numbers and form the bulk of the enrollment. However, since we are well into the second generation of instrumental music pupils in the secondary schools, many parents bring their children to music camp and stay to rediscover their own knowledge and techniques. Church choir directors, private teachers, owners and managers of music stores, professional musicians all come, as well as others who have simply a love for music-making.

What values do these enrollees gain at the camps they attend? A confirmed music camper studying the offering given in a camp bulletin can be compared to the imaginative gourmand browsing through a book of recipes. Camps may be selected for their organization and class offerings (with college credit to be obtained by those eligible for it), faculty personnel, natural surroundings, and such considerations as costs and geographical location. Some camps may stress their choral work, some their large instrumental organizations, while others emphasize small ensembles. Twirling and drum-majoring are the specialty in some localities. However, many camps make comparable offerings in all of the major areas. Thus, a student may perform on his primary instrument in one organization and also study intensively on this instrument with a private teacher. At the same time, he may enjoy performance in a less advanced group on a secondary instrument upon which he wishes to acquire skills. This will probably still give him time for general music classes and peripheral activities.

It can be seen, of course, that contacts will be made and friendships developed, and not only does this occur with contemporaries. What a heartwarming thrill it is to perform under the direction of a person whose name the camper has seen printed on the music he plays at home! Or, perhaps, he recognizes his teacher by pictures seen on the front of record albums! State- and Nationally-known instructors are seen in classrooms and on the podium, as well as at the camp picnic by the swimming pool. And thus the student combines a respect for musicianship with a feeling of friendship. Camper and teacher alike are the richer for these experiences.

Let us consider the administrators and other personnel involved with instigating and maintaining a music camp. So rapid has been the growth of the number of music camps that many college administrators do not now regard their (*Continued on Page* 62)

Boys Like to Sing

Part Two

by HUGH RANGELER

AFTER THE USE of the light voice has been established, the tones with which we are chiefly concerned are those that overlap in each range. They must be blended together so that there is no "break" between the two qualities, in much the same way that the adult soprano voice is blended and smoothed over the so-called "break." Many seventh grade boys (twelve- and thirteen-year olds) have learned to use only thick-quality voice. For this reason they must be taught to use the light quality throughout the range and develop adequate control of it before starting the blending process.

This blending process is best begun by approaching through the light voice from above. Have the boys sing down a scale slowly starting about E or F (octave about middle C) using the "ah" sound. Ask them to mix just a bit of the heavy voice as soon as it becomes comfortable to do so. This will be at about G or A. Then as they progress downward, they should add more and more of the thick quality to the light. This should be repeated by half-steps downward. When the boys find that there is a "trick" in doing this well and smoothly, they become quite interested in it. And when they find that it has materially extended their usable range and improved their voice quality—whether they previously sang with thick voice only or with light voice only—they are completely "sold." The next step, of course, is to see that the boys have songs in which they can use the full range. This must all be done before the voice starts to change.

There is nothing in the boy's unchanged voice to compare with the quality of the adult contralto. However, in working with boy choirs we should primarily be seeking a quality distinctive of boys. The best boy altos emerge after the blending process has been achieved. Some of the boys find that they can make the low tones round and full. When a boy is placed on an alto part he should be encouraged to keep using the light quality else he may revert to the completely thick voice again. This can be done by the frequent use of unison songs which demand a wide range and the use of the light quality.

Otherwise the training of boys' voices is comparable to the training of any other voice. Constant attention to breath action and word formation is essential. The same exercises and routines as used for other groups will do the work, only much more quickly because the boy at this age is very pliable physically, mentally and emotionally.

ALL THROUGH history trained boys have been combined with men to form a full SATB choir in the church. For both church and school the SATB choir is preferable to the treble choir because it makes it possible to hold the boys through the changing-voice period. The concern over the boy's voice at this period has been greatly overstressed. It is probably more of an excuse in the schools than a problem. Most of the so-called "signs" of the changing voice are merely indications of the improper use of the voice. The wrinkled eyebrow, the tightening of throat muscles, the thrust-out jaw, the frown, huskiness in the voice, etc. If the unchanged voice is trained as suggested, the change usually is completed without any of these signs.

If the boy has been trained well, the voice change will show up first in his inability to blend the two qualities together. The overlapping tones or the break between the two voices will become increasingly difficult to smooth over. However, before it becomes impossible for him, he will have developed lower tones that are well within the range of one of the lower parts. It is important not to transfer a boy to a lower part until he is ready. It is worse for a boy to reach down for low tones he cannot get than to strain somewhat for the high tones. Once having transferred to a low part he will have a little trouble in the use of the high tones of his changed voice. The training he has had in breathing and in the use of the light voice will minimize this. Boys singing the tenor parts can almost always fall back on the light quality on high tones, although they will not be able to get much volume in that register.

All boys do not acquire skill equally well in the use of the soprano voice. Boys who learn to use the thick voice only will lose top tones when their voices start to change before the lower tones begin to develop. In this case one has the alto-tenors, those with a short range somewhere between G below middle C and G above. Some boys will learn to use the light quality but fail to learn to blend it into the thick quality. Some of these boys find it possible to sing soprano in the light voice for quite a while after the voice is actually changed but with a loss of quality and volume in the lower tones of the light-voice range. They will sometimes have difficulty using their changed voices when transferred to tenor or baritone parts.

If the unchanged voice is properly trained, there is seldom any hurry about transferring to a lower part. One can wait until after the next series of concerts or until time is available to (*Continued on Page* 51)

PERCUSSION *Ensemble*—

the orchestra's dramatic and rhythmic reinforcement

by Ralph E. Rush

RHYTHM, the "heart beat" of music, is that pulsation which gives life and vitality to music. It is the most primitive of all musical elements, which is probably the reason one always finds drums among the most primitive peoples. Instruments of percussion were without doubt the very first of man's musical instruments. The word "percuss," means "to tap sharply," hence the percussion instruments are those whose sounds are produced by striking, beating, or shaking. The group of percussion instruments found in the orchestra is often called "the batterie" because they are struck.

Rhythm instruments have been classified in several ways, such as tuned or untuned percussion, but the orchestra percussion section can best be described by using the four sub-divisions found in the excellent new Walter Piston "Orchestration" text. All orchestra directors should be well acquainted with these instruments and their use.

1. *The standard percussion section* includes those instruments most often found in orchestral scores and therefore commonly used and heard in an ordinary concert. The instruments of this most important part of the section should be a part of every school orchestra's basic school-owned equipment and should include timpani, snare drum, bass drum, cymbals, triangle, tambourine, wood block, tam-tam, and orchestra bells. In checking over this list one can hardly help noticing how often the accent and rhythm in performance are enhanced by one or more of these standard instruments.

2. *The auxiliary percussion instruments*, the second important group, are those used only occasionally to supplement or substitute for those of the standard group. Among these would be found castenets, xylophone, chimes, antique cymbals, and tenor drums. This group not only helps in reinforcing the accent and rhythm, but also adds color and dynamic contrast to the orchestra's playing.

3. The third group of percussion instruments are those that make possible *special sound effects*. These effects may be imitations, either realistic or suggestive, of extra-musical sounds. All sorts of noises, if handled with care and caution, can add to the climaxes and high-light the orchestra's music. A complete list of all instruments of this type is impossible, for conductors, composers and artist percussionists are constantly experimenting to find new, exciting, and interest-focusing sounds in the special effects category. The best known and possibly most important however, are sand-paper blocks, sleighbells, wind machine, rattle, whip, cowbell, siren, whistle, anvil and typewriter.

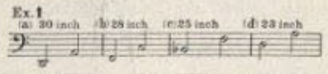
4. The fourth and final group are those *exotic instruments*, for the most part, of Latin-American extraction. Here again, it is impossible to list every instrument, but the more commonly accepted are maracas, claves, güiro, bongos, timbales, tom-tom, and temple blocks.

The timpani, Italian name for kettledrums, are

Note the percussion section of the Western State College Music Camp Orchestra, Ralph E. Rush, conductor.

always considered in the plural since never fewer than a pair are called for in the score. Their oriental ancestors consisted of a skin stretched over a hollow gourd. Our modern instrument is made from a bowl of copper, pierced by a small hole at the bottom with a top of tightly stretched calf skin. In the days of Haydn and Mozart it became a regular practice to use a pair of timpani tuned to the tonic and dominant of the selection being played. Present day usage calls for three and often four drums with several tunings, frequently chromatic, during the playing of a single composition. The introduction of mechanical kettledrums, pedal timpani, has simplified somewhat the tuning problem. Kettledrums tuned by rotating them on a vertical axis have been tried but are not as successful as the pedal variety. The head size and pitch range for the usual orchestra (*Continued on Page* 22)

timpani are:



The 28-inch and 25-inch head size are used when only a pair are needed.

In the school orchestra the timpanist is often a youth just beginning to learn the art of percussion playing, and hence, needs much guidance from his director. Too often neither the director nor the player knows much about the various types of sticks and effects that can be gained from a careful study of the score. Composers seldom specify soft or hard sticks, so it is left to the interpreter to decide whether the sticks should have heads of felt, flannel, cotton thread, sponge, cork or wood, and whether they should be small, medium or large in size.

The standard small drum is a snare drum of 14 or 15 inches in head diameter and about 6 to 8 inches deep. The identification of the many kinds of snare drums called for in scores has caused conductors many problems. Names have different meanings in different countries, hence, translations are sometimes misleading and the problem is further complicated by lack of agreement among composers and performers as to just what is meant when they specify a drum. However, snare drum refers to the apparatus of gut or metal string—"snares"—which vibrate against the snare-head (lower drum head), and side drum, another name derived from the practice of carrying the drum to the right side attached to a sling, while marching. Drum does not always mean the same sized instrument. In a French score, *tambour* or *tambour militaire* means a small drum, whereas in English, the military drum stands for a field drum, parade drum, which is larger and deeper than the commonly used snare drum. Normally the snares give a characteristic rattling, brittle sound with a bright dry tone, but by means of a lever the snares can be loosened causing the pitch to drop and thereby to give a tom-tom or Indian drum effect. The pair of drumsticks, usually made of hickory, should be of matched weight with oval-shaped tips of the proper size and weight for the dynamic level desired and the size of the drum used.

The bass drum will be found in various sizes with the diameter of the head ranging from 24 inches to 40 inches. The best size for the orchestra has a diameter of 28-30 inches and the shell should be about 16 inches deep. The bass drum beater may have a wooden handle with lambs wool or felt knobs on the large beater end with a smaller knob on the handle end. The head should be struck a glancing blow upward or downward and somewhat off center, the softer the beat desired, the nearer the rim the stroke should be. The resonance of a bass drum is such that its vibrations may need to be stopped by dampening with the left hand. This makes it possible to obtain notes of various lengths. Because of a lag in the bass drum's response a good player must learn to anticipate the conductor's beat in order to produce the sound at the exact time desired.

Cymbals, Turkish by tradition, are made of a brass alloy in matched pairs, come in several sizes, and in various degrees of thickness from paper thin to heavy. The best size for orchestra use is a pair of 15 or 16 inches in diameter. For a special solo cymbal crashes in Wagner or Tchaikovsky, a pair 18 or 20 inches in diameter may be better. A leather strap tied with a special knot through the hole drilled in the very center of each cymbal is the proper method for holding so that they will ring free. A single note sound is produced by the two cymbals clashing together with a sweeping brushing movement, not a direct face-to-face blow. A loud two-plate stroke can cause the cymbals to sound for a long time if they are held in the air after the stroke. The staccato two-plate stroke is made by striking the cymbals smartly together and immediately damping by placing them on the player's chest. In pianissimo the two cymbals are scarcely touched or brushed together. A slight sound may be made if desired, by

(*Continued on Page* 76)

Teacher's Roundtable

Conducted by Maurice Dumesnil, Mus. Doc.

ACCIDENTALS

There are times when I'm not sure if an accidental in one hand is taken for granted to be played as such in the other hand. Is there a rule one can depend on?

M. M. (Mrs.) Minnesota

There certainly is a rule, and here it is: Accidentals are good only for the notes before which each one is placed, and *not* for the other hand or the same note or notes written on a different octave.

An accidental at the beginning of a measure holds good for the whole measure and whenever the note it concerns appears again.

It may happen, occasionally, that you will find an accidental before a right hand note, but none in the left hand although the note is identical. Here, it's the composer who is guilty of carelessness, unless it should be the engraver or the proof reader. But when this happens I am sure you will readily, re-establish the missing flat or sharp.

BEETHOVEN'S "POLONAISE"

Teachers seldom come across anything in the way of timing and rhythm that they can't figure out for themselves. The second line of the introduction to Beethoven's Polonaise starts with a trill, then there is a chromatic run and blocks of four 8th notes, two 8th notes, then a quarter note in each hand, covered by a pausa. There is no bar at this point. Should there be one? Following this there are various groups, a rest, and another pausa. Still this whole passage is written in 4-4. Also: How many notes should be included in the trill? Is the Adagio portion of the second line just one measure? Should it all be played "ad lib?"

O. B. M., Washington

The answer is simple, and you have it in your last question. Yes, this introduction to Beethoven's Polonaise must be played ad libitum, with great freedom, as if improvising. The first line, however, calls for strict time. But starting at the 4/4—which here has no meaning at all—just play in cadenza style.

Counting, or trying to set bars here and there, would be detrimental to the interpretation. At "Il tempo primo," after the double bar, the initial tempo is resumed.

You can make the trill as long, or as short, as you wish. Here again you may suit yourself. If your trill is naturally fast and brilliant, then "go to it." If not . . . use discretion and make it short.

Although this Polonaise is little known and seldom played, I consider it as very valuable for teaching purposes. It is direct, brilliant, effective, and it certainly sounds more difficult than it really is.

the story of The NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION

by The Very Reverend Monsignor Thomas J. Quigley

THE OBJECTIVES and program of the National Catholic Music Educators Association are predicated on two premises. First, there is in America an evident awakening of interest in good music. Secondly, there is need for a close co-ordination between the Catholic Church and its schools for the improvement of liturgical music and its proper rendition.

If there was a time when Europeans looked upon the United States as a nation so concerned with the production of material wealth as to have little or no time for or appreciation of cultural and artistic values, that time seems to be passing. True enough, radio and television subject us to a constant bombardment of cheap, silly music, but good and serious music has a much wider audience appeal in America today than it had 25 years ago. Radio must be given no small share of credit for this. It brought symphonies and operatic music to the hinterlands and found there appreciative listeners in greater numbers than could ever be crowded into the concert halls of the capital cities. As a result, there has been in the last quarter century an amazing increase in the sale of classical recordings and an equally amazing increase in the number of American cities, some quite small, struggling to support symphony, concert and opera societies.

There are many more students pursuing music courses in our schools and colleges, and many more universities supporting music departments. No longer is it necessary to go to Europe for really fine teachers, and for a long time now, many of the best instruments have been manufactured in this country.

There is still a long way to go. There is still some reason for Europeans to suspect that America is poorly qualified to be the leader of western civilization and the defender of its richest heritage, simply because there are still too many Americans who neither understand nor appreciate that the greatest contributions of the West have been in the realm of spiritual, cultural and artistic values rather than in engineering and the physical sciences. Our scale of values is still heavily weighted on the side of the material and so-called practical, but we are changing this.

The Catholic schools, accounting for over four million students from elementary grades through the university level, recognize a distinctive rôle they must play in this musical and artistic awakening in America. As the interest in the arts grows in our nation, it may grow in a purely secular direction, or it may serve to raise man's sights from a mundane, earth-grubbing existence and fire him with ideals and ambitions to live, as we believe he should, for the supernatural values—for God.

The philosophy underlying America's artistic development is therefore important. If it is a secular and naturalistic philosophy, it spawns an art which merely mirrors nature, like photography—which becomes its own end, *Art for Art's Sake*. No true supernaturalist can accept such a meaningless purpose.

It is enough to say here that to the Catholic teacher, God is Truth, Goodness and Beauty, and any creation of or appreciation of beauty must be a reaching out for God. To implement these ideas in music instruction is the essential objective of the NCMEA.

A second and unique objective of this Association is to develop a close and necessary co-operation between Church organists and choirmasters on the one hand, and school music teachers on the other. Music plays an important rôle in Catholic worship. Our liturgical music, its composition and rendition, is governed by strict norms to protect the act of worship from association with anything cheap, silly, sentimental or theatrical. Such norms and regulations have been established by popes and bishops over the years. If Catholic people are to understand, appreciate and love this music, it must be part of the music program of the Catholic

(*Continued on Page* 63)

Monsignor Quigley is Editor of *Musart*, official publication of National Catholic Music Educators Association, and First Vice President of the Association. He served for four years (1951 to 1955) as its National President.

He is Superintendent of Schools in the Catholic diocese of Pittsburgh, Pa. Monsignor Quigley was ordained to the priesthood in 1931 and earned the degree of Doctor of Philosophy (education) at the University of Pittsburgh and Master of Arts (education) at the Catholic University of America.

ORGANIST'S PAGE

When Pipe Organs Wear Out

by Alexander McCurdy

A GREAT MANY people seem to be concerned these days with the problem of what to do about a fine old pipe organ which is showing signs of wear and tear.

Hardly a day passes that this department does not receive letters listing the symptoms of an ailing instrument, and asking: "Should we rebuild it, or should we get a new one?"

Of course, the writers add, they realize it may not be possible to come out to Idaho or Oregon to inspect the damage in person; but they would appreciate suggestions of a general sort. "How do we proceed?"

As it happens, it is not necessary to go to Idaho or Oregon. The situation they describe is quite a typical one and exists in many places.

During the Nineteen-Twenties there were vast quantities of instruments built which are now beginning to show the ravages of time.

A typical case is that of a suburban church near a large city. The organ was built in 1928 by a fine and conscientious builder. It is played by a professional who knows his business, and makes the instrument sound magnificent. Members of the parish refer to it as "the glorious Casavant."

What many parishioners don't know is that the glorious Casavant has a number of pipes which don't speak at all, others which don't speak in time. On the Choir manual the organist plays in "sharp keys" only because the F natural below Middle C has a time-lag of about one and a half seconds. The pistons are unpredictable; couplers may sound the tone at 4′ pitch when they should be sounding 16′.

Pouches and other leather fittings, in addition to the decay brought about by time, have been chewed by mice until some of them are in shreds.

Yet this is an instrument which has had careful maintenance, is played all year round except for six weeks in summer, and only a few years ago was overhauled to the tune of some $4,000.

It may well be imagined that the vestry are aghast when told that the instrument is just barely playable and would benefit from extensive repairs. Nevertheless that is the fact.

It is as true of pipe organs as of most things that one does not get something for nothing. One gets what one pays for. There are really no bargains. Pipe organs are expensive. No one ever said they were not, least of all the writer of these lines. They are expensive to buy and expensive to maintain. And maintenance is necessary to protect the original investment. It does not make sense to spend a sum running into five figures for the original installation, then permit it to disintegrate for want of proper care.

Yet there are, around the country, vast numbers of instruments on the verge of complete mechanical failure. Pipes have been tuned so much that there is little left to tune; they need to be completely renewed. Metal pipes have been more or less chewed up at the top; stoppers in the stopped pipes are falling down inside the pipes because all the felt or leather has been eaten away.

It stands to reason that something must be done to renew these instruments and bring them up to date; otherwise they might as well be junked entirely.

Now put yourself in the position of someone with the responsibility of reporting to a minister or congregation on what needs to be done. How is it possible to get unbiased, impartial advice?

Your own organist might or might not be helpful. Not every organist is qualified to make a decision on what should or should not be done from the mechanical and tonal point of view. There are organists who are not maintenance-conscious. So long as the instrument plays, they are satisfied; when something gives way, they are in favor of junking the whole installation and building a new one.

In such a dilemma, the ideal way to proceed is to put the problem before a fine builder in whom one has perfect confidence. A committee from the church, working in consultation with the builder, then is able to draw up specific proposals which can be submitted for approval to the congregation or to those in charge of awarding the contract.

A quite sensible procedure is to invite competitive bidding from several builders. Estimates can be invited on the basis of utilizing the old installation; renewing the pipes but retaining the old chests; installing new chests but retaining the old pipes; and all the other possible alternatives, up to the drastic step of throwing everything away and starting afresh.

With these proposals in one hand and its budget in the other, a congregation or church committee can then decide on the course of action best suited to its particular situation.

As for the names of fine builders, the following is a list of a dozen in whom perfect confidence can be placed:

Aeolian-Skinner Organ Co.,
Boston 25, Massachusetts.
Austin Organs, Inc.,
Hartford, Conn.
Casavant Brothers,
St. Hyacinthe, P.Q. Canada.
Estey Organ Co.,
Brattleboro, Vermont.
Hillgreen, Lane and Company,
Alliance, Ohio.
Holtkamp Organ Company,
Cleveland, Ohio.
Kilgen Organ Company,
4632 West Florissant Avenue
St. Louis 15, Missouri.

(*Continued on Page 56*)

VIOLINIST'S FORUM

Concerning Bowing Variations

by Harold Berkley

"I want to thank you for your comments on the Kayser Studies. They have given me a lot to think about and to pass on to my pupils. . . . But there is one question I feel I must ask you, and that is— is it necessary to assign all the bowing variations that are given with many of the studies in the Presser edition? . . . There are six for No. 1, four for No. 9, seven for No. 10, nine for No. 11, and so on. . . . I find that children get tired of practicing a study if they have to take it over and over with different bowings. . . . If you would clear up this point for me, I'd appreciate it a lot."

Mrs. H. H. E., Ohio

It is rarely if ever necessary to have any one pupil work on *all* the bowing variants given with any of the Kayser or Kreutzer Studies. The variants should be considered as suggestions to be made use of as, if, and when necessary. When a problem of bowing technique arises, it is often advisable to go back to a study that has been worked over weeks or even months before, and to re-study it with a bowing variant that takes care of the particular problem at issue.

For instance, if a student has trouble acquiring a good martelé-staccato, or even a good martelé, it would be well to have him practice the first study of Kayser with the second variant (Presser ed.). This is the well-known "Viotti stroke," and it should be looked upon as one of the basic bowings. As an exercise for improving tone quality in the upper third of the bow, variant No. 6 is extremely valuable, for the Up bow must move three times as slowly as the Down bow, yet the tone must remain even.

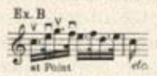
There are many legato studies in the three books of Kayser, so there is little need to use No. 9 for this bowing. As a study in martelé, and later for spiccato, it is, however, very useful. The variants in No. 10 can safely be omitted, unless the pupil needs special training in 3-part arpeggios. The same applies to No. 11, though I do advise that this study be practiced legato—at first with two bows to the measure, and then with one. Taken in these ways it is a splendid study for Round Bowing.

No. 15 need not be practiced as a trill study (unless the pupil needs extra work on trills), but, as printed, it is a fine study for the accented mordent. That is to say, the accent should come on the first note of the pair of grace notes, as in Ex. A.

Ex. A

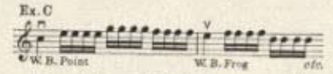
How many students, I wonder, have been forced to wade doggedly through the forty or fifty variants to the famous second study of Kreutzer (Presser ed. No. 1)? It is enough to discourage the most ambitious pupil. Rarely does any one student need to work on more than six or eight of them, and even these need not be practiced successively. Often months may elapse without work on this study, then it may be returned to for some special purpose. For example, a student whose playing of dotted rhythm is faulty should spend some time daily practicing variant No. 15 (see Ex. B).

Ex. B



The variants to this study (as given in the Presser edition) that are the most valuable for the majority of pupils are Nos. 1 and 2 (at frog and point), 4 (ditto), 7, 15, 25, 29, and 31. No edition gives what is in many ways the most valuable variant of all. See Ex. C.

Ex. C



As readers of this Page know, I am a great believer in adapting a study to the needs of the individual pupil. For example, if a player does not easily co-ordinate the Rotary Motion of the forearm with the Wrist-and-Finger Motion when changing strings at the frog, I would have him work on the 10th study of Kayser, or, if he is more advanced, on the A major arpeggio study of Kreutzer No. 13 or 14, according to the edition used). I would have him practice them near the frog, at first with the bowings as printed and later with a separate bow to each note. The necessary co-ordination would soon appear.

It takes experience and imagination to choose the variants pertinent to the individual student, but these qualities soon emerge when there is necessity to use them.

A Valuable Kreutzer Study

"Would you mind telling me why the first study of Kreutzer, the slow one, should be considered so important? I remember that months ago you wrote about it and praised it, and lately I have seen it referred to several times and in glowing terms. . . . What is so valuable about it? It seems to me quite easy. . . ."

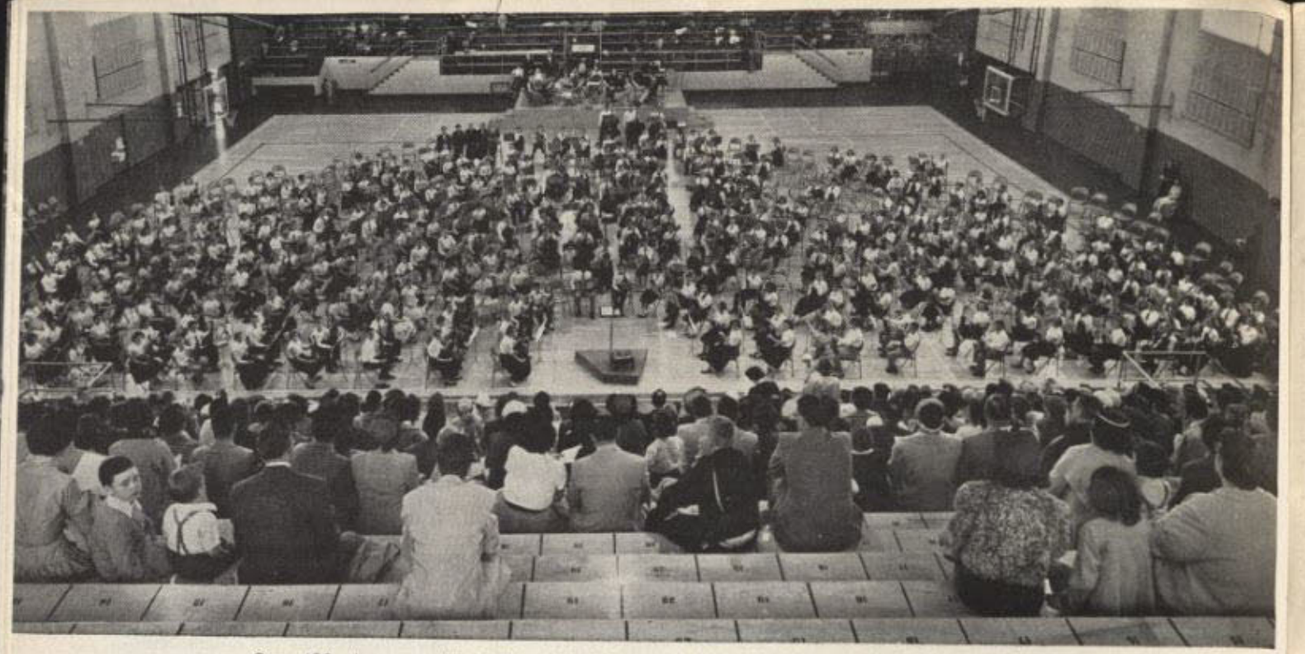
Miss M. A. K., New York

If you can play this A minor study (No. 25 in the Presser edition) quite easily, I congratulate you, for most violinists find it difficult to play at the indicated tempo and with the required nuances. It cannot be considered well played unless it is taken at tempo at least as slow as ♪ = 60, and with all the expression marks clearly

(*Continued on Page 57*)

Coming in ETUDE

The recent appearance of the Soviet violinist David Oistrakh in the United States created a sensation equal to that of his fellow countryman, the pianist Emil Gilels, who had preceded him by a few weeks on the American concert stage. Harold Berkley has written his impressions of Mr. Oistrakh, and this article will appear soon in ETUDE.



Over 400 players participated last April in annual String Festival of Toledo Public Schools

Solving the STRING STUDY problem in Toledo, Ohio

by Cecile Vashaw, *Supervisor of Instrumental Music, Toledo Public Schools*

THE STRING PROGRAM in Toledo, Ohio offers the young string player a group activity for every stage of his development. From the violin classes in the elementary schools to the Toledo Symphony Orchestra, the student may participate in an orchestra or string ensemble that is commensurate with his playing ability. The various groups are: (1) elementary school string classes and ensembles, (2) five section orchestras, (3) All-city Elementary Orchestra, (4) high school orchestra, (5) Toledo Youth Orchestra, (6) Toledo Orchestra. This varied program is possible through the co-operation of the Toledo Public Schools, The Toledo Orchestra, and the private string teachers.

With very few exceptions the private teachers have shown great interest in the developmental program. In the past, in many instances, there was no co-operation between school and private teachers. This condition has changed with the mutual realization of need. The school teacher interests the child in violin, supplies the instrument and starts him playing. With slow, careful work, he learns enough about playing that he wants to learn more. He is then ready for a private teacher. The importance of taking private lessons is constantly stressed, while good sound work is being done in the classes.

All pupils are required to buy two violin books—a good method book and a technic book. We are always pleased to have a private teacher visit string classes. He gains a better understanding of the problem of class teaching, becomes less critical and often can give constructive criticism. Past the beginning stages, the ensemble classes offer a group activity for the pupil who is taking private lessons.

Ten years ago, Mr. Clarence R. Ball, Supervisor of Music in the Toledo Public Schools, introduced a type of string program that was new in the Toledo Schools. Forty violins of varying sizes were purchased by the Board of Education and were rented to pupils at a very low cost. Five elementary instrumental teachers taught the string classes—lessons were and are free. As interest developed, more instruments were purchased and more children were given lessons. At the present time, the Board of Education has one hundred sixty-eight violins on rental. Many schools have purchased instruments and many pupils have bought instruments. The total enrollment in the Public School string classes this past school year was four hundred-twenty pupils. Any child wishing to enroll in a class is given the opportunity; however, to remain in the class, the child must practice and make progress. Children who show ability and interest are encouraged to take private lessons as soon as possible.

The string classes range in size from three to eight pupils. In most schools the string teacher has the beginning class for two forty-five minute periods per week. Other instrumental classes meet once a week.

Ensemble playing is a part of the entire string program from the very beginning. Obviously, the young players in the beginners classes must learn to stay together in their unison exercises and tunes. Before the first year is over, they are able, usually, to play music in parts. This is the first stage in the ensemble playing program. Playing an independent part develops reading and playing skill. Rhythmically, the child must be very secure. Sometimes one wonders why it takes so long to learn to play a half note correctly in four/four time. The word "correctly" is the catch. Very slow progress is the only way to build a good foundation. In the early stages, the child must be able to play everything in his (*Continued on Page* 70)

"THE YOUNG SINGER'S chief task is to be sure about her goals," says Roberta Peters. "Nine aspirants out of ten have their minds set on getting an opportunity—which is understandable enough, but not entirely safe. The great thing is to be ready for the opportunity when it comes; and since no one knows in advance just when that will be, it is wiser to think less about a particular job and more about mastering any job."

Miss Peters is one to know about this. Her own astonishing career has been guided along the lines she advocates, and the New York *Times*' Music Critic the late Olin Downes described her as "A mistress of vocal art. Not only a brilliant technician but a finished stylist, Miss Peters has fully and incontrovertibly 'arrived'." Still under twenty-five, petite Miss Peters is a leading coloratura soprano of the Metropolitan Opera; she has appeared with the Cincinnati opera company; was chosen to sing the leading rôle in the Festival of Britain production of "The Bohemian Girl" at London's Covent Garden; has achieved spectacular success in concert, radio, and television; was crowned "Queen of Opera" by Ohio's Governor Lausche; and is also famous as an artist who can bring brilliant surety to a part she may be called upon to assume at short notice and without rehearsals.

from an interview with Roberta Peters secured for ETUDE by Rose Heylbut

Opportunity Needs Preparation

Roberta Peters was born in New York City, where she attended public school and Junior high school. From babyhood, she played music and singing as another child plays games; and at thirteen was begging for formal instruction. Her mother, a milliner, and her father, a shoe salesman, were sympathetic, but fearful of fostering vain hopes in so young a child. Accordingly, they sought expert opinion, and finally got little Roberta an audition with Jan Peerce. This sterling artist was so impressed by the maturity of the girl's voice, as well as with her sensitive musical perceptions, that he recommended her to the well-known voice teacher, William Herman, who was also impressed and accepted her as his pupil.

For the next seven years, Roberta worked—at vocal mastery, languages, ballet, dramatics—and did no public singing whatever. At the end of that period, Mr. Peerce heard her again, and again made an important recommendation, this time to his own astute manager, Sol Hurok. Although the girl had never sung professionally anywhere, Hurok immediately gave her a contract and, two months later, arranged a Metropolitan Opera audition which also resulted in an immediate contract. At nineteen, Roberta was on her way up.

She was scheduled to make her Metropolitan début in January of 1951 as the *Queen of The Night* in Mozart's "Magic Flute." However, the girl found herself a Metropolitan star (*Continued on Page* 30)

DONALD VOORHEES and the TELEPHONE HOUR

IF THE TELEPHONE HOUR, after sixteen years on the air this month, continues to ring a bell with both public and critics alike, it is in no small way due to Donald Voorhees. As music director, accompanist to the guest artists and composer of various interludes for the weekly radio program, he has played his triple rôle consistently and well. Of the more than eight hundred consecutive broadcasts, he has missed only four—and then only because of travel restrictions during World War II. But, above all, he has become adept at handling each of his duties. "Truthfully," says the conductor, "I get a kick out of doing the show. Maybe that's because no problems ever seem to arise after all these years."

The earliest chore for the man who composed the *Bell Waltz*, which opens and closes the NBC program each Monday evening, is writing the music that bridges one number to another. "A small job, that goes very quickly and often is taken care of at the final rehearsal."

Making up the weekly half-hour show, while it takes a good deal of forethought, is "relatively simple, too," he points out, "when you've worked with a group as long as I have with this one. Over half of the orchestra's personnel are the same as when I launched the Telephone Hour in April of 1940. Then, too, our orchestra knows how to play many different pieces, so there's not much trouble, after the guest soloist has picked his selections, in finding orchestral numbers to fit around those selections. All I have to make sure of is that, if he goes in for something quiet and reflective, I don't put hammer-and-tongs music before it.

Renata Tebaldi, soprano, rehearses with music director Donald Voorhees

"Program-making is no trouble either for an old hand like me. Just note the fact," he says, "that a piece as popular as Liszt's Second Hungarian Rhapsody has been played only half a dozen times since the program's inception."

Some may wonder why Voorhees does not have a soloist dovetail his numbers with the orchestra's rather than the other way around. "When you consider," he says, "that in these sixteen years we've built up a repertory of over 2000 works to choose from, you can see it's only fair that the orchestral portion of the Telephone Hour is worked around the soloist's."

As music director, Voorhees naturally passes judgment on the guest artist's selections. "I try to keep the show on as high a level as possible and still see that it appeals to a broad public—and, also, that there's no repetition of numbers during a season," he says.

"By the time soloists are equipped to appear on the Telephone Hour they usually have a pretty good idea of how to pick their portion of the program. I simply like to see that they put their best foot forward." In the case of younger artists like violinist Michael Rabin, tenor Brian Sullivan or soprano Lucine Amara, he has been an "invaluable guide," as they put it. He tries to vary his programs by having one week a violinist, the next a soprano, then a pianist, and so forth. He also makes certain that the sopranos will not all be heard in Puccini arias, and that pianists will not all play Chopin. They take his advice, moreover, and seem to like working with him. Lily Pons, speaking for the majority of artists who have been on the program, declared in a recent public tribute to him: "For all your artists, may I say thank you for the wonderful way you work with us."

In determining the soloists, Voorhees looks for the person who "can perform music that will appeal to the greatest number. One of the things that has helped make the Telephone Hour such a continued success," according to Voorhees, "is the fact that men like Kern, Berlin, Rodgers and Porter have been represented on the program along (*Continued on Page* 32)

by ALBERT J. ELIAS

THE NATIONAL ASSOCIATION of TEACHERS OF SINGING, INC.

by Bernard Taylor, *president 1954-55*

DURING THE ANNUAL convention of the Music Teachers National Association in 1944, held in Cincinnati, Ohio, one hundred voice teachers who were in attendance decided that the right time had come to organize a National Association of Teachers of Singing. These teachers of singing represented a cross-section of teachers from all parts of the country. Mainly, they represented the three already existing singing teacher organizations: the American Academy of Teachers of Singing, the Chicago Singing Teachers Guild and the New York Singing Teachers Association. In addition, there were a number of independent teachers who joined with these three groups to make up the charter members of this organization. So at that time, and under the sponsorship of these three well established organizations, *THE NATIONAL ASSOCIATION OF TEACHERS OF SINGING* was born. From this original one hundred charter members, NATS, as it is called, now has, after nearly eleven years of unparalleled success, grown into an Association of Singing Teachers numbering sixteen hundred (1600), with members coming from all forty-eight states and a few from Canada. During this same year, this new association was incorporated under the laws of the State of Illinois.

It is interesting to remember that this was the second time an attempt had been made to bring the singing teachers of America into a nationally organized group, the first attempt having been made in November, 1906 and having ended in failure.

Victor Hugo said that there is nothing as powerful as an idea whose time has come. Apparently in 1906 the teachers of singing in this country were not yet ready to consolidate their efforts. However, in 1944, with almost a half century of strife and turmoil behind them, the singing teachers decided that the time *had* arrived to do something about a situation that had become, to say the least, unbearable, and it was time to "put their house in order".

Let us for a moment go back to the year 1906. It was in this year that a well known New York singing teacher of that time, Anna E. Ziegler by name, together with a group of other New York teachers, conceived and founded the *first* National Association of Teachers of Singing. Associated with her as a co-founder and able assistant was Dr. Arthur de Guichard, then of New York City, and later of Boston, Massachusetts. This organization was incorporated under the laws of New York State. Over a year of planning and preliminary work preceded the first annual meeting of the group, which was held at Steinway Hall on January 7, 1908. Significant it is to note, that the first subject brought up for discussion was examinations for teachers of singing. These proposed examinations were supposed to test the eligibility and qualifications of teacher-members. Much heated discussion went on over the point as to "who is going to examine the teachers", and, "who is going to examine the examiners". These discussions resulted in so much ill feeling and dissension that, in effect, it ended the first attempt to organize a national association of singing teachers.

There had been great hope that this initial effort would produce a nationally influential association of singing teachers, but because of the bitterness which was engendered, at this first and at subsequent meetings, all but a relatively few members resigned or dropped their membership. In any event the project was a failure. After all means had been taken to save the situation, the attempt to form a national association was abandoned.

Out of the wreckge there remained, however, a few "die-hards" who would not give up. Those who did remain in the association constituted a determined and courageous number of spirits whose vision and love for their chosen profession was great enough to overcome all obstacles, even to the extent that after many years of discouragement, during which time they met together to discuss mutual problems and to keep alive their hopes, they finally decided to ask the New York State authorities to consent to their request to change the name of the National Association of Teachers of Singing to the New York Singing Teachers Association, Incorporated. In September of 1917 their request was granted, and the New York Singing Teachers Association, Incorporated, remains today the oldest association of professional vocal teachers in the country.

But now let us return to the year 1940. This was three years before the second, and this time very successful, attempt was made to organize the singing teachers on a national scale. It was in this year that a very small group of well established teachers from New York and Chicago, began preliminary talks in both cities.

These talks went on for the next three years. Plans and preparations were carefully made to bring into existence a national unification of all *qualified* singing teachers. Finally, the stage was all set to make a long cherished dream become a reality. So, as stated above, in Cincinnati, in the year 1944, the present *National Association of Teachers of Singing* was born.

This second effort came at a time when the ethical and professional status of singing teachers has fallen to an all-time low. Conditions had become so bad that national magazines, newspaper columnists, music critics and the general public were attacking the singing teachers in all parts of the country. It was obvious that no time should be lost by the singing teachers to create a self-protecting organization designed to prevent the possibility of state and/or federal governmental interference.

The first President of NATS was Mr. John C. Wilcox, at that time a resident of Chicago. He served the Association during the years 1944-45. The organization as it stands today is a tribute to Mr. Wilcox and his devoted staff of able co-workers who made the Association possible. Since that time, with each presiding officer serving a two year term of office, the list of presidents includes the names of prominent well-known teachers of singing. Appearing in chronological order, they are:

LEON CARSON of New York City, 1946-47; RICHARD DE YOUNG of Chicago, 1948-49; HOMER MOWE of New York City, 1950-51; WALTER ALLEN STULTS of Denton, Texas, 1952-53; and the present incumbent, BERNARD TAYLOR of New York City, 1954-55.

Officers of the Association include the President, four Vice-Presidents, Regional Governors, etc., who serve without salary. Needless to say, serving NATS is a real labor of love, and all officers must be prepared to spend not only countless hours of their valuable time working for this unique association, but they must also be prepared to expend a considerable amount of their own personal funds.

PURPOSES

As set forth in its By-Laws the purposes of the National Association of Teachers of Singing are:

1. To establish and maintain the highest possible standards of ethical principles and practices in the profession of teaching singing and vocal art.
2. To establish and maintain the highest possible standards of competence in said teaching profession; to encourage and conduct research; to disseminate information to the profession at large and to stimulate effective co-operation among vocal teachers for their mutual welfare and advancement.

ORGANIZATION

Administration of the Association is vested in its National Officers, Regional Governors, Lieutenant Governors and State Chairmen, all of whom are elected by the membership at annual meetings and serve for two years.

MEMBERS

Membership in this Association is highly selective, being restricted to those teachers whose ethical standards and practices fulfill the requirements of the By-Laws and the Code of Ethics. The By-Laws define eligibility on the following terms:

"Any man or woman actively engaged in the profession, having had training and experience adequate to qualify as a teacher of singing (five (5) years continuous teaching being the minimum requirement) and who is of good professional and personal repute, is eligible for membership."

ACTIVITIES AND SERVICES

The National Association carries out a wide and very diversified program of services and activities. In order that members may derive the fullest possible benefit from such affiliations and contacts, the Association sponsors nation-wide meetings varying in type and scope. Vocal clinics, demonstrations, lectures, discussions and programs are subject matter of these meetings.

An annual convention held at a place and at a time that will permit maximum attendance, is the main meeting of the year. So far annual meetings have been

(*Continued on Page* 64)

OPPORTUNITY NEEDS PREPARATION

(*Continued from Page* 27)

in November of 1950, when she was called a few hours before curtain time to substitute for Nadine Conner as *Zerlina* in "Don Giovanni," with an all-star cast before a sold-out house. Her début was acclaimed a huge success, and Miss Peters finds satisfaction in recalling that she was prepared and ready. "Being ready was even more important than getting the chance," she tells you, her blue eyes wide with earnestness. "If I'd been half ready, or meaning to be ready, an opportunity of such scope could have ruined me!"

You ask Roberta Peters about the chances for other young American singers, and the earnest look comes back. "They, too, have to make themselves ready," she says. "Any career rests firmly on two pillars—one is natural endowment; and the other, the use one makes of such inborn material. I think that America produces some of the finest natural voices in the world, so there's no lack of material. What we do lack, perhaps, is the opportunity for development, in action, on a stage, in company with other performers, which exists in some foreign lands. One answer to the problem, I suppose, is for the young singer to try to get a start in Europe, but I'm not entirely satisfied that this is the only answer. It is better, I believe, for the ambitious young beginner to prepare herself so thoroughly, in all aspects of her work, that she will be ready for the chances that do come her way here at home. I'm not wise enough or experienced enough to tell others what to do—but I can tell you what I did.

"Perhaps I should begin by saying that the first thing I did was to get myself born under a lucky star! My abilities developed early, I got an early start, and from my firs. contact with Mr. Herman, when I was thirteen, I found my feet set on the right road without need to unlearn or correct. He is still my teacher, and I have a lesson with him nearly every day. Another piece of luck was that I was never allowed to concentrate on music to the extent of blocking out other work; my studies were integrated, and at an age when learning is easy. By 'easy' I don't mean that I didn't have to work; but, rather, that my muscles were flexible, and my speech-organs pliable, and I had no difficulty in learning how to dance, to move, to acquire a good accent in French, German, and Italian.

"As to actual vocal work, I was never allowed to force my voice, or my energies, for any reason at all. I worked slowly, gradually, never singing in public, but making myself ready through the wholesome development of my voice. From the very beginning, my voice was of coloratura quality and range, and, since it is so easy to strain the upper range, Mr. Herman established the top first. Once I knew what to do with the higher notes, there was less risk of harming them. In second place, then, we had to do much work on my middle voice.

"Nothing freakish or faddish was ever allowed to creep into my work. We planned a course of scales, arpeggios, sustained notes, the usual excerises for agility. Then I sang much Bach, Handel, and Mozart. Besides studying the reg-

(*Continued on Page* 52)

the Dance

by Walter Terry

Sally Bailey and Conrad Ludlow, leading members of the San Francisco Ballet

ALMOST ANYONE with ambition as well as with theatrical talent, heads for New York. This is understandable, for New York is the center (always in quantity, often in quality) of America's theater. It is also fortunate for New York, since the influx of young artists with fresh ideas keeps the theater vital. It is also, in a very real sense, a pity.

Other cities in the nation's various regions deserve the best in theater but often their home-grown artists slip away to New York for their futures, and the few who remain are those afraid of New York's competition, those whose talents are limited and those who possess a genuine pioneering spirit. This last category may be small but it includes those who stay in or come to an American city with the belief that that city can and will support a first-rate art enterprise, that opportunities should be granted incipient performers so that they won't race off to New York, and that the regional qualities, folklore and characteristics need to be exploited for the benefit of the theater.

Among the very best of the regional groups in the field of dance is the San Francisco Ballet. The company and its associated school function under the general direction of Lew Christensen, with James Graham-Lujan as artistic director of the ballet itself and Harold Christensen as director of the school.

The ambitious and dedicated directors, with uncompromisingly high standards, face an exceptionally difficult task. It is true that producing expenses are less in San Francisco than in New York but so are performing opportunities. How to keep a company busy and how to hold the dancers together between seasons are two of the major problems. In the fall, the San Francisco Ballet participates in the annual season of grand opera, appearing in the opera ballets choreographed by Lew Christensen and occasionally offering an independent ballet on a double bill with a short opera. The opera season lasts for nine weeks; add four weeks of rehearsal and the company finds itself busy for thirteen weeks.

At Christmas time, the San Francisco Ballet presents its famous and popular production of the full-length "The Nutcracker," first given in 1944, played almost annually (except for a wartime hiatus), and completely rechoreographed by Lew Christensen and given a wholly new production in 1954. Performances are given in San Francisco and in neighboring communities. In the spring,

LEW CHRISTENSEN
General Director
San Francisco Ballet

the company gives a repertory season—usually very short—in the city and, when conditions permit (this is one season when they do permit), embarks on a West Coast tour.

And that's it, about twelve weeks of performing, plus extra weeks of rehearsal, per year. By New York standards, where a national company plays long seasons and engages in tours which add up to a minimum of twenty, thirty weeks or perhaps a full year, this performance schedule is small. But San Francisco is not a huge city. Yet it is a highly cultured one, a city which supports all kinds of dance (on a per capita basis) as well as, and perhaps better than, any other city in the land.

To hold the company together between engagements, and to mount new productions takes more than the skill and dedication of the directors and the dancers. It takes money. Help is received from various quarters. The New York City Ballet, with which the Christensens were long and closely associated, and the San Francisco Ballet have an exchange program whereby, for example, Christensen ballets may go into the repertory of the eastern company and Balanchine works into the repertory of the West Coast group. Personnel exchanges also occur when seasons don't coincide, but since the New York City Ballet has the more famous stars, it is mainly—with some exceptions—an East to West exchange.

Such exchanges are helpful financially as well as artistically, but they help not at all running expenses, payments for brand new ballets, salaries to keep the key dancers under contract during off seasons. For this essential aid, the company turns to the San Francisco Ballet Guild, headed by Mrs. William Bayless. This highly active and generous guild backs the company's spring season and helps the company pay a between-engagements subsistence salary to the practically irreplaceable principals—Sally Bailey, Nancy Johnson, Conrad Ludlow.

The school also helps—as schools often do—in supporting the performing units with which they are associated. The San Francisco Ballet School, now in bright new headquarters, has an enrollment of nearly four hundred students, thus making it one of the biggest ballet schools in the country. Not only do the Christensen brothers, Lew and Harold (a third brother, William, is head of the ballet department at the University of Utah), and Graham-Lujan teach at the school, but the principal dancers also conduct classes along with faculty members engaged from outside. It is also said that the school's pianist is a duchess, certainly a mark of distinction for ballet in San Francisco!

At present, the San Francisco Ballet has a repertory of slightly under twenty ballets, a highly impressive figure. Among these are Lew Christensen's "Con Amore," "Filling Station" (both in the repertory of the New York City Ballet as exchanges from California), "A Masque of Beauty and the Shepherd," "Le Gourmand" and "Heuriger" (and, of course, his "Nutcracker"); ballets by Balanchine, including "Concerto Barocco," "Serenade" and the choreographer's new version of "Swan Lake," ballets by William Christensen and others. Just commissioned is a new ballet for the company by the young modern dancer, Merce Cunningham. It can be seen that the San Francisco Ballet is not standing still, that it is creative and ambitious.

Dance Highlights

Early in the year, Tanec, the National Folk Ballet of Yugoslavia, made its American début, the first major company from a former "Iron Curtain Country" to appear here since the war. Forty-some dancers, singers and musicians took part in a colorful program derived from the rich folk heritage of Macedonia (the home state of the group), Serbia, Croatia and other Yugoslav regions. Dances and music which appeared to have their roots in archaic times were performed along with dances which disclosed the art-contributions of the invaders and overlords of history, dances of rebellion, war dances, comedy dances, marriage dances.

Although there were non-theatrical elements in the program, an inescapable characteristic of any activity which is purely folk dance, variety was the keynote and exuberance ever present. In the fall, the largest of the Yugoslav folk ballets, Kolo, will come to America under the auspices of the Yugoslav government and managed by S. Hurok. This group, one of four national companies, will presumably give less stress to the Macedonian dances and, since its headquarters are in the Yugoslav capital, Belgrade, strive to give equal representation to all of the states, regions and ethnic groups in the land.

American ballet highlights for February-March included a four-week season by the New York City Ballet at the City Center, with The Ballet Theatre scheduled to have its spring engagement at the Metropolitan Opera House in April-May. Both companies will tour Europe in the late summer and fall under the auspices of the U. S. State Department's International Exchange Program. The City Ballet is booked through the countries of Northern Europe primarily and The Ballet Theatre will pursue a Mediterranean-nation course into the Middle East. THE END

DONALD VOORHEES AND THE TELEPHONE HOUR

(*Continued from Page 28*)

with Verdi and Mozart.

"Many who haven't the slightest idea of what our show is about have tuned in and, hearing music by their favorite popular song writers, have been swept along with the whole show, and have subsequently become fans of more serious musical compositions."

The principal reason Voorhees programs all kinds of music is that his primary concern is "presenting music that has meaning for the American radio audience. That's what counts. I feel we should present not a program of just classical music but one of music classics." There is quite a distinction between the two, as he points out. "Classical music is composed to follow established rules of musical grammar, syntax and architecture. Music classics, on the other hand, takes in practically any piece that has established its endurance and that has had, or looks as if it will have, meaning and magic for succeeding generations."

Donald Voorhees' realization that good music is not determined by the date it was composed has led him to present a broadcast made up entirely of selections from "South Pacific" shortly after that show opened, with Mary Martin and Ezio Pinza as featured artists. On other occasions the radio show has devoted its half-hour to American folk music, with crooner Bing Crosby as guest artist; music for the guitar, featuring Andres Segovia; and music for the clarinet, with Benny Goodman.

Segovia and Goodman are just two of the concert artists who have shown an ability to "unbend a little" for their appearances on the Telephone Hour. Others include violinist Jascha Heifetz, who tops the list of those distinguished performers who have been heard on the program again and again, having been guest soloist 53 times, followed by singers Marian Anderson, Nelson Eddy, James Melton, Bidu Sayao, Blanche Thebom, Helen Traubel, Feruccio Tagliavini; pianist Robert Casadesus; violinist Fritz Kreisler—all of whom have appeared on the average of more than once every season.

Accompanying both the program's newcomers and its standbys has been, for Voorhees, "another easy task." He attributes that in part to the fact he started his career early. At the age of 15, he was already organist and choirmaster in his church and leader of a dance band in his native Allentown, Pa., high school. Two years later he

(*Continued on Page 67*)

the story of SIGMA ALPHA IOTA

by Patricia Anderson

SERVING AS IT DOES, both the world of music and that of the Greek-letter college society, Sigma Alpha Iota during its fifty-three years has established a notable record of achievement in both realms. Its specific projects and programs have varied from time to time, according to the needs of the day, but it has maintained throughout the high calibre of leadership, astute selection of major projects, and thoroughly effective organization and development of its programs for which it is most noted today.

Founded by a group of seven music students at the University of Michigan in 1903, Sigma Alpha Iota is now comprised of chapters in 105 colleges and universities throughout the country, as well as 65 alumnae chapters, and its total individual membership now numbers more than 25,000, among them, some of the most distinguished women musicians of this country. Its members are elected by the college chapters from women music students of high scholarship and musicianship in the respective schools.

Hospitalized children examine set of rhythm band instruments provided by fraternity's International Music Fund.

Holding the top administrative position in this large and talented group is its National President, Mrs. Kathleen Davison, of Des Moines, Iowa. Under Mrs. Davison's dynamic and imaginative leadership many of the fraternity's most important projects have been initiated and developed—such as the Sigma Alpha Iota Foundation, the International Music Fund, and the American Music Awards program. Her abilities have also been long in demand among many other national organizations.

The work done by Sigma Alpha Iota in the interest of American music is perhaps one of its most widely-heralded achievements. In recent years two important national organizations have honored the fraternity by presenting special citations for achievement in this realm.

Attention to the American composer has claimed a large share of Sigma Alpha Iota's interests since its earliest days. One of its first projects along this line was the building of "Pan's Cottage" at the MacDowell Colony in Peterborough, New Hampshire, which was completed in 1918. The cottage has facilities for year-round use, and the fraternity has continued its helpfulness through the years by providing funds for maintenance, furnishings and landscaping of the grounds.

The program of "American Musicales" begun by Sigma Alpha Iota more than a decade ago has by now become a popular project among many national organizations. Since 1942 the fraternity has required its college and alumnae chapters to present at least one program each year comprised entirely of the works of American composers. In the beginning, the adoption of this policy was not accomplished without some degree of hesitancy on the part of a few, but during the intervening years the response to the idea has been increasingly enthusiastic, and by now the performance of American works in most chapters far exceeds the minimum national requirements. Conservative estimates show at least some 2,500 compositions performed each year, the majority of them in programs open to the general public.

Kathleen Davison,
National President, Sigma Alpha Iota

Special assistance in formulating these programs is offered through the fraternity's National Program Counselor, who provides materials and suggestions to chapters in planning their entire year's programs and releases special bulletins listing works of American composers.

Not content alone with giving wider hearings to existing works, Sigma Alpha Iota next set about to "encourage young Americans to write compositions of musical merit" by setting up its program of American Music Awards. A young composer winning this competition (open to American-born composers between the ages of 22 and 35) receives in addition to the usual cash prizes and royalties, premiere performances of the winning works at the fraternity's national Conventions, as

(*Continued on Page 53*)

John A. Davis, Jr., at the console of the organ in the chapel at West Point

stepping stones to West Point

An Interview with John A. Davis, Jr., organist of the Cadet Chapel at West Point Military Academy

Secured by Myles Fellowes

WHEN, AT THE END of 1954, Frederick C. Mayer retired as organist and choir master of the Cadet Chapel at West Point, after forty-three years of distinguished service, the Army authorities devoted much time and great care to the selection of his successor. Not only is the position important, but Mr. Mayer had surrounded it with an aura of special accomplishment. He was in charge of music when President Eisenhower was a cadet, and there is no top general in the Army to-day who got through his musical activities without some direction from Mr. Mayer. The choice of the new incumbent finally fell to John A. Davis, Jr. who, despite his youth, has already achieved distinction of his own.

Born in Pulaski, New York, Mr. Davis gave evidence of his music abilities while still a small child. At seven he began serious piano study, and continued it for ten years during all of which he kept his heart set on becoming an organist. At seventeen, he entered Westminster Choir College where he studied under Mary Krimmel and Dr. Alexander McCurdy. Also at Westminster, young Davis met the girl who was to become his wife; herself a pupil of Dr. McCurdy, she shares all her husband's ideals and most of his labors.

Mr. Davis shared the fate of many eager young Americans in that his graduation was deferred from 1944 to 1947 because of World War II. He saw service as an Air Force pilot, flying combat missions, and making no regular contact with music for two and a half years.

"It wasn't too bad, though," Mr. Davis tells you. "While there's no connection between flying a plane and playing an organ, both demand co-ordination between hands and feet and this made me feel at home. Besides, I had opportunities to hear some of the splendid old organs of France, and even to try a few of them. Once, in Paris, I was permitted to play in the Church of St. Gervais, on the same organ that one of the Couperins played. At that time, full electricity had not yet been restored in Paris, and an old priest pumped for me. Naturally, I was longing to play after so long a time without music, but the kindly old gentleman got so winded pumping that I hesitated to let him tire himself. I'd stop every few moments, to make some admiring comment on the organ, and he'd say, Yes, yes, that was all very fine, but I really must try this stop, and that. Then he'd recover his breath and run back and pump some more.

"After the War, I got back to Westminster. Naturally, I had to rebuild my technique and, rather foolishly, attempted the same things I'd been playing. When they didn't go too well, Dr. McCurdy was lenient. However, he assigned me new work, on the same technical level but needing to be learned rather than picked up; and in these things, he kept me rigorously up to the mark. And that was enormously helpful during the period of readjustment. When you are too long away from an instrument, your fingers get rusty but your mind does not; thus, working out new material very slowly, and letting the mastery of new ideas keep pace with the re-conditioning of the fingers put me back into shape."

While completing his course at Westminster, Mr. Davis got a student church position at St. Peter's Lutheran Church in New York City, remaining there until his graduation in 1947. That year, Mr. Davis and his wife worked together at a full time position in the First Presbyterian Church of Passaic, New Jersey at the same time that he taught under Dr. McCurdy at Westminster. At the end of 1949, Mr. and Mrs. Davis were called as Ministers of Music to the First Congregational Church of Grand Rapids, Michigan (a congregation of 3400 members), remaining there until Mr. Davis was appointed to West Point, in 1955.

A large number of candidates, all professional organists and choir masters, was considered, and closely investigated as to ability, experience, and initiative. The final candidates were heard in their own churches, interviewed, and invited to audition on the West Point organ. Mr. Davis' appointment to the post (*Continued on Page 78*)

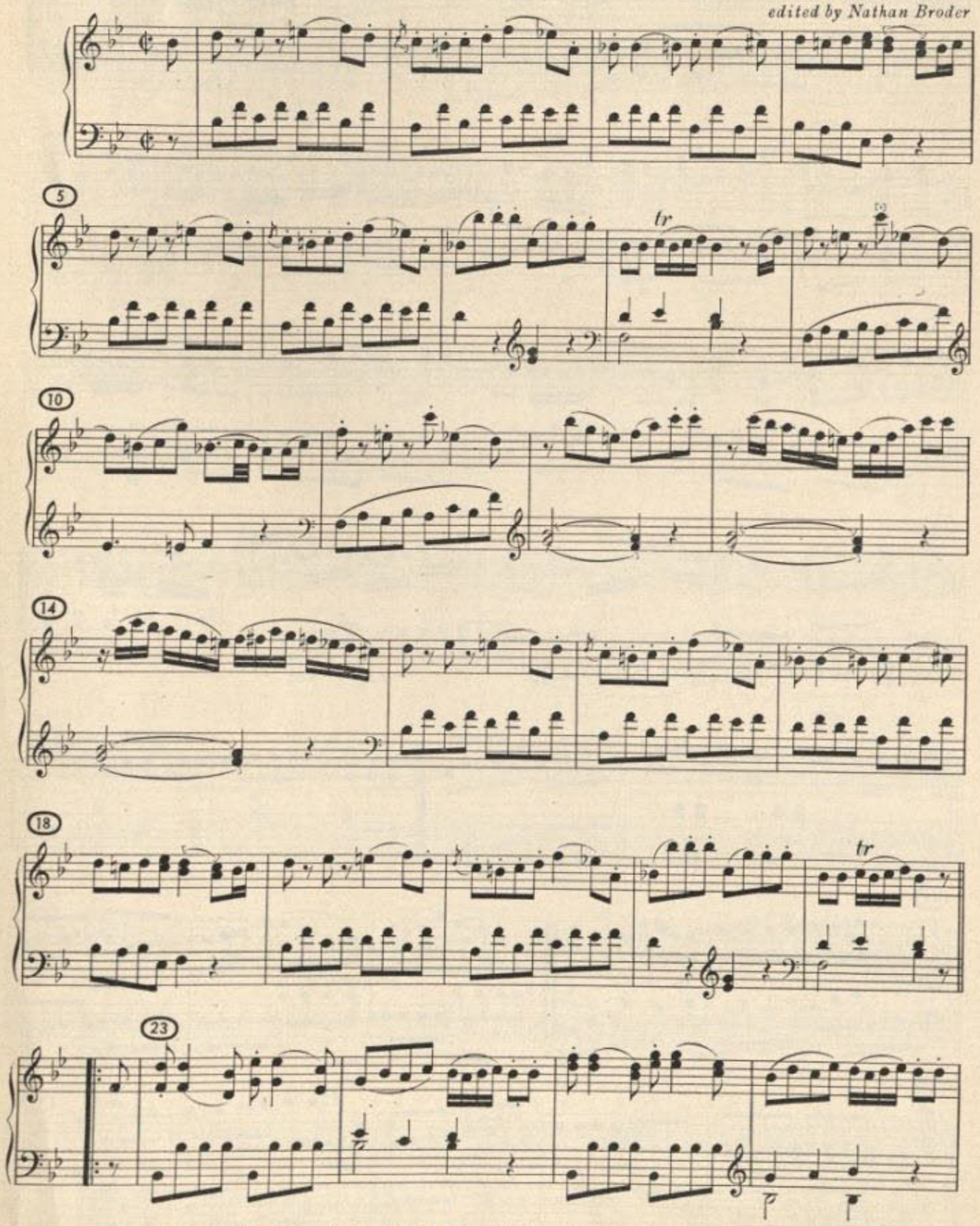
Grade 4

Allegretto from Sonata in B♭

(K.570)

W. A. MOZART

edited by Nathan Broder



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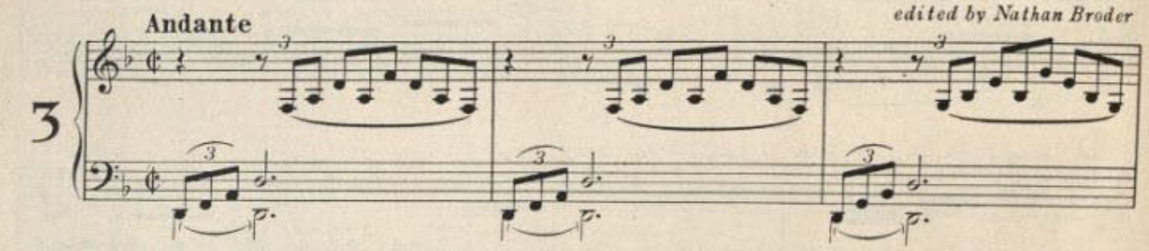
Grade 4

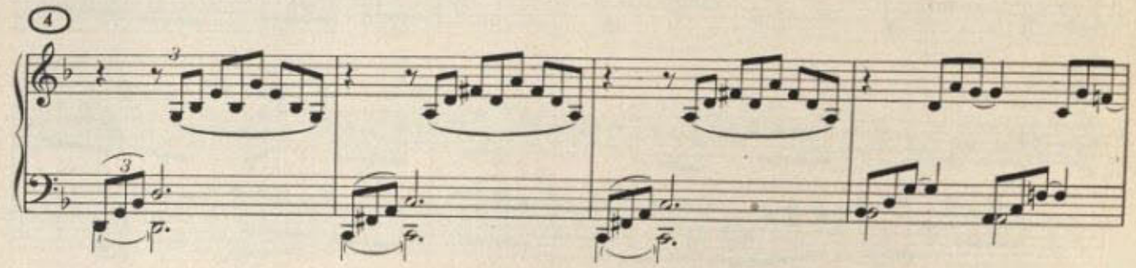
Fantasy in D minor

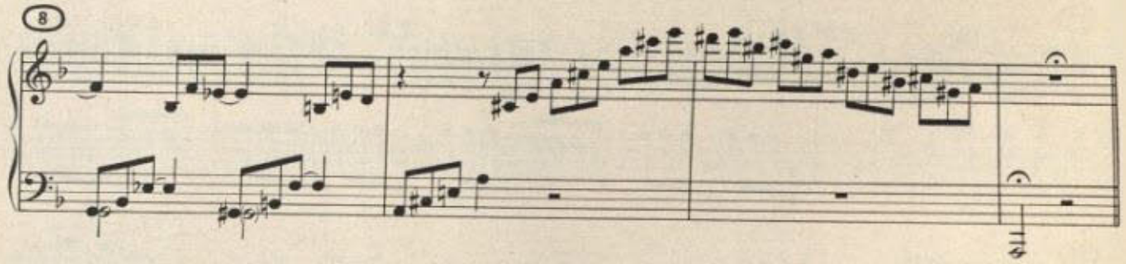
(K. 397)

W. A. MOZART
edited by Nathan Broder

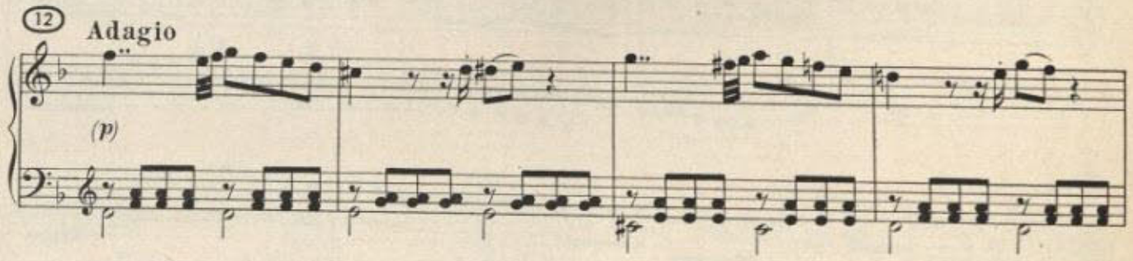
Andante

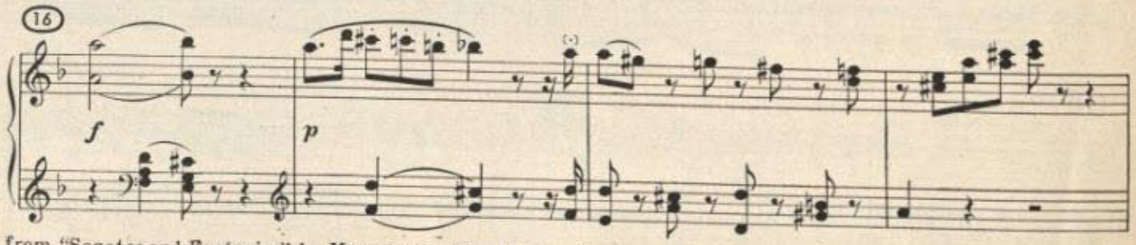


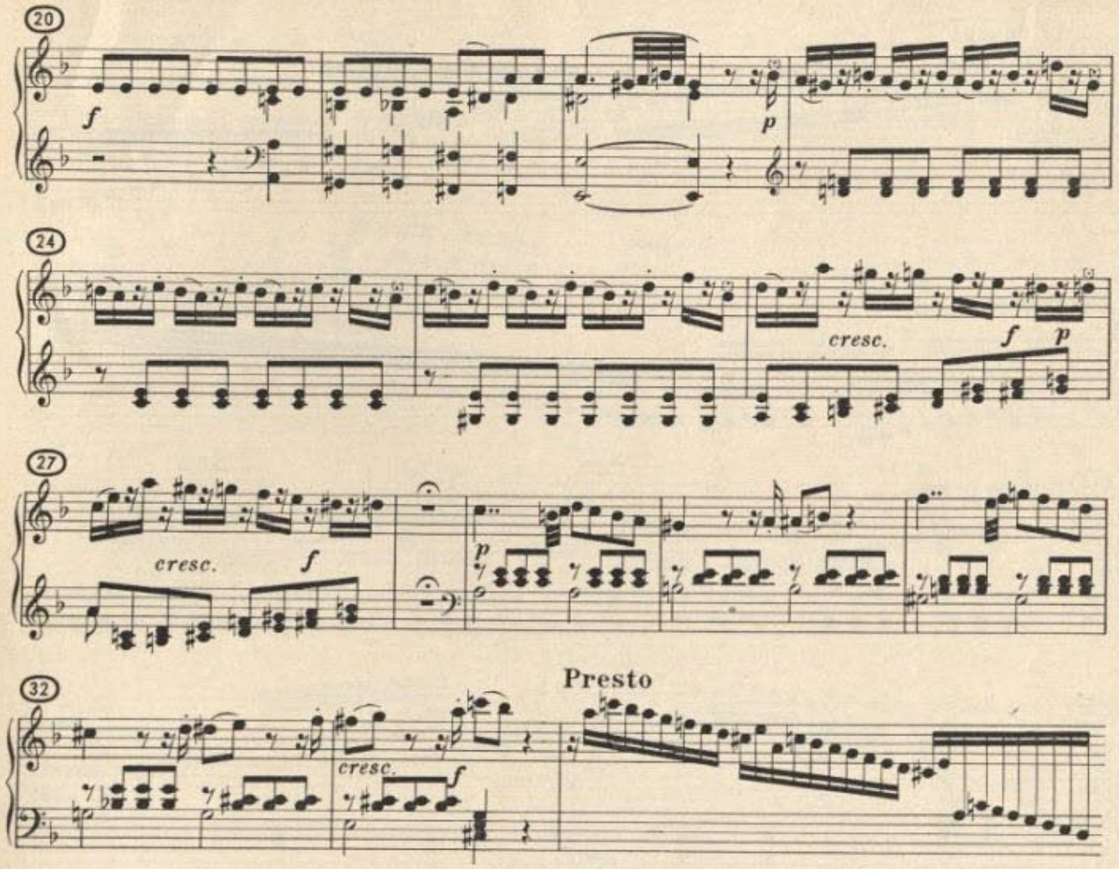




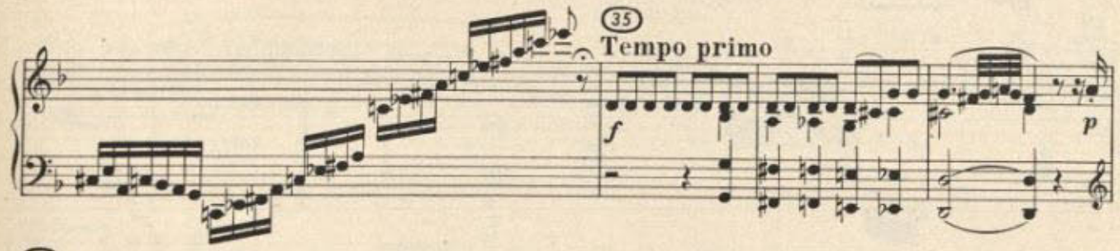
Adagio



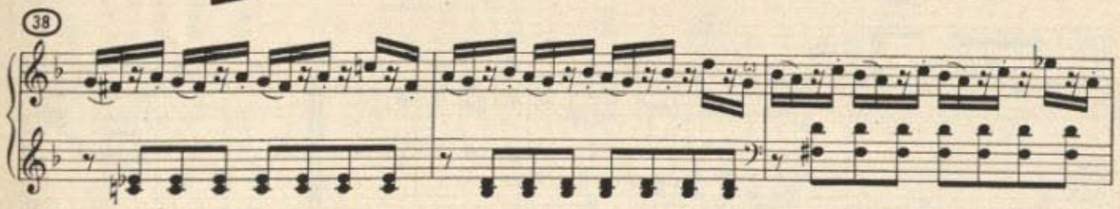


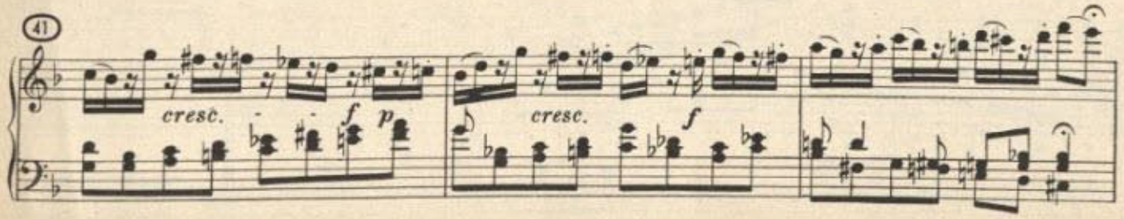


Presto



Tempo primo





[Presto]

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45 Tempo primo

[p]

49

53

Allegretto

dolce

57

65

1.

2.

71

75

80

86

87

a tempo

rallent.

91

100

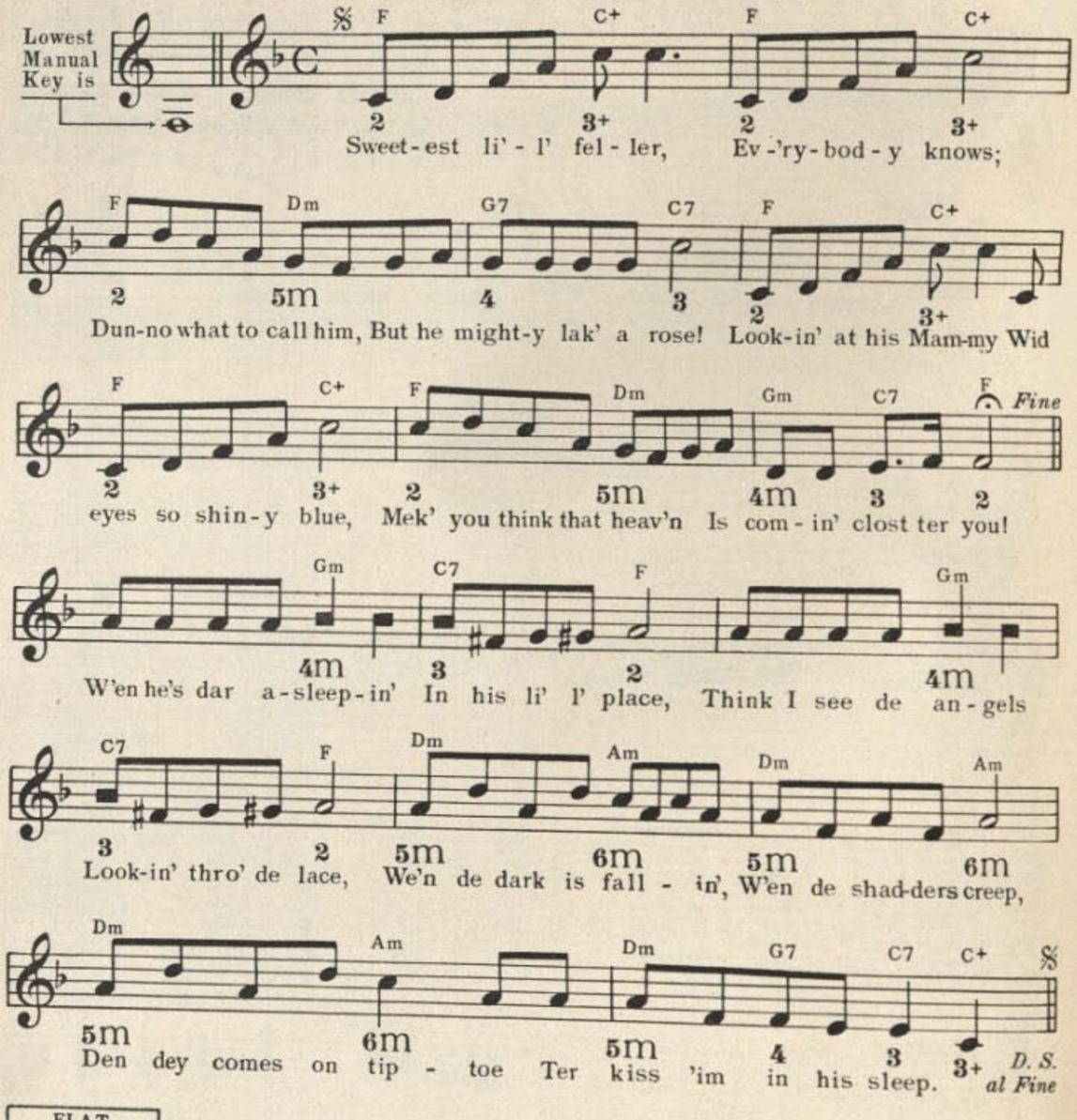
* The 1st ed. ends here. The work was probably completed by August Eberhard Müller for the B. & H. ed. of 1806. See Paul Hirsch, *A Mozart Problem*, in *Music and Letters*, XXV, 4 (1944), 209-12.

Mighty Lak' a Rose

for Hammond Chord organ

Frank L. Stanton — ETHELBERT NEVIN

Andante



FLAT
Square Notes

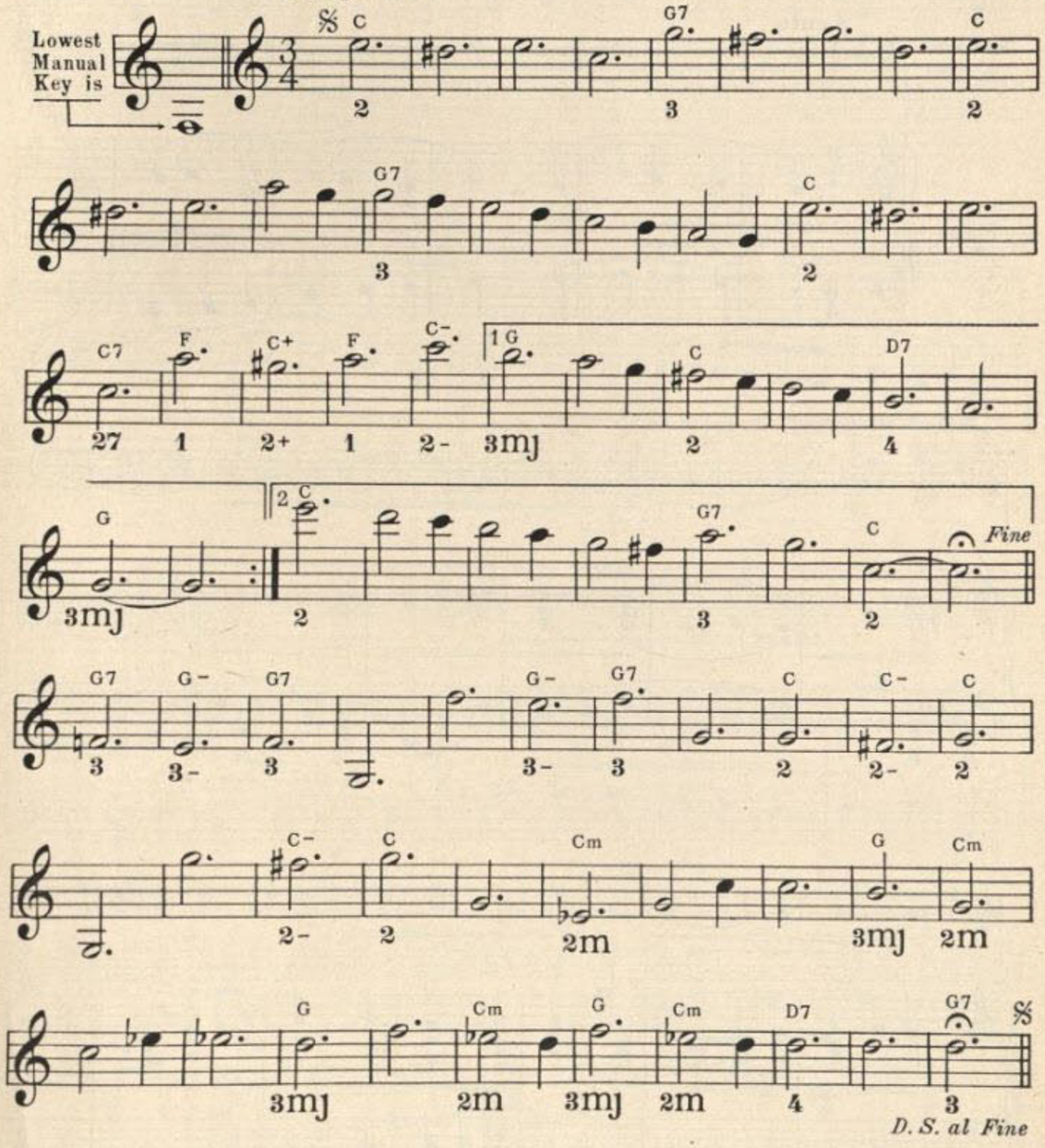
2 = F
1 = B♭ 3 = C7

Invitation to the Dance

for Hammond Chord organ

C. M. von WEBER

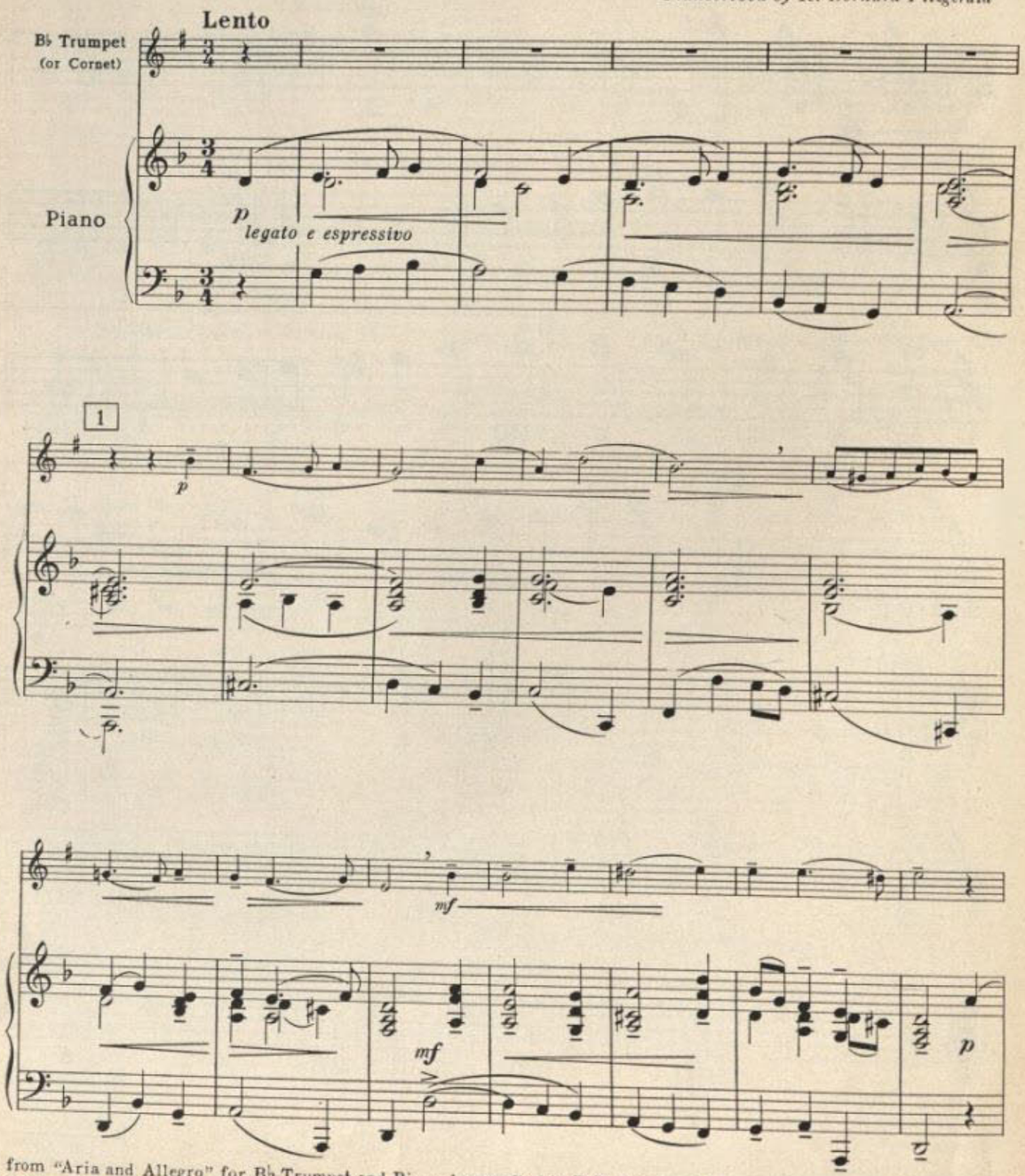
Allegretto

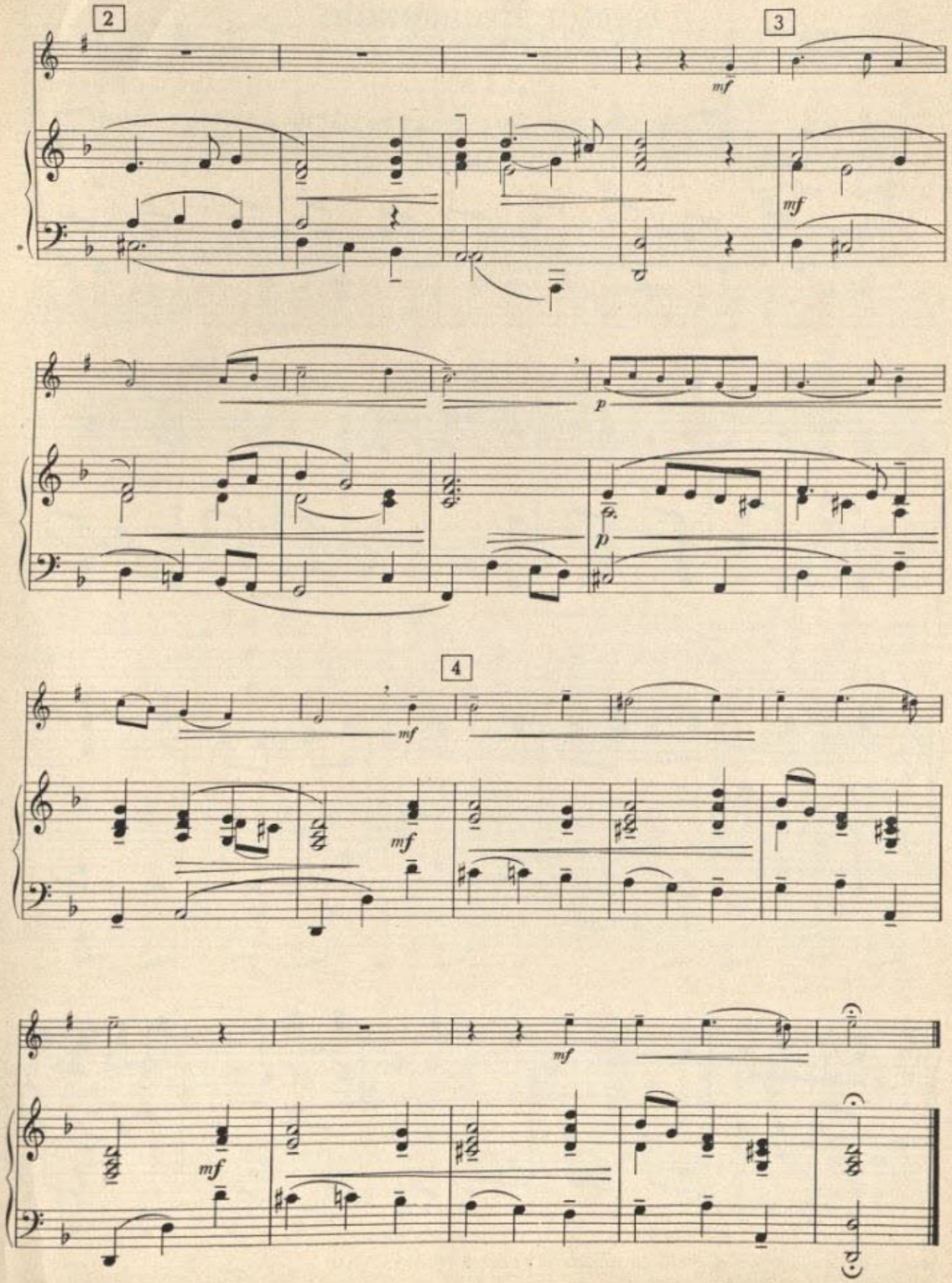


2 = C
1 = F 3 = G7

Aria

ANTONIO F. TENAGLIA (1685-1750)
Transcribed by R. Bernard Fitzgerald





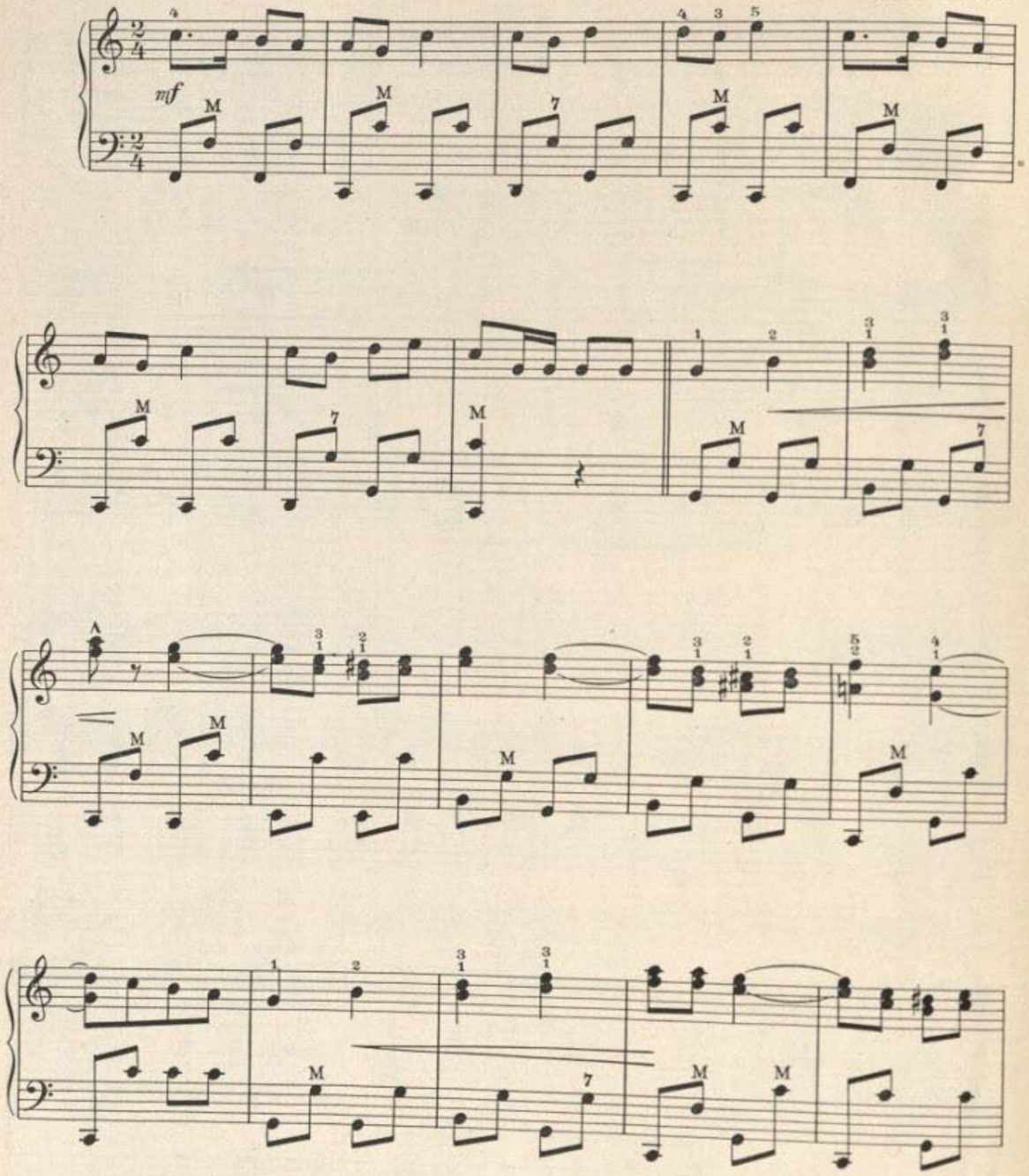
Easter Promenade

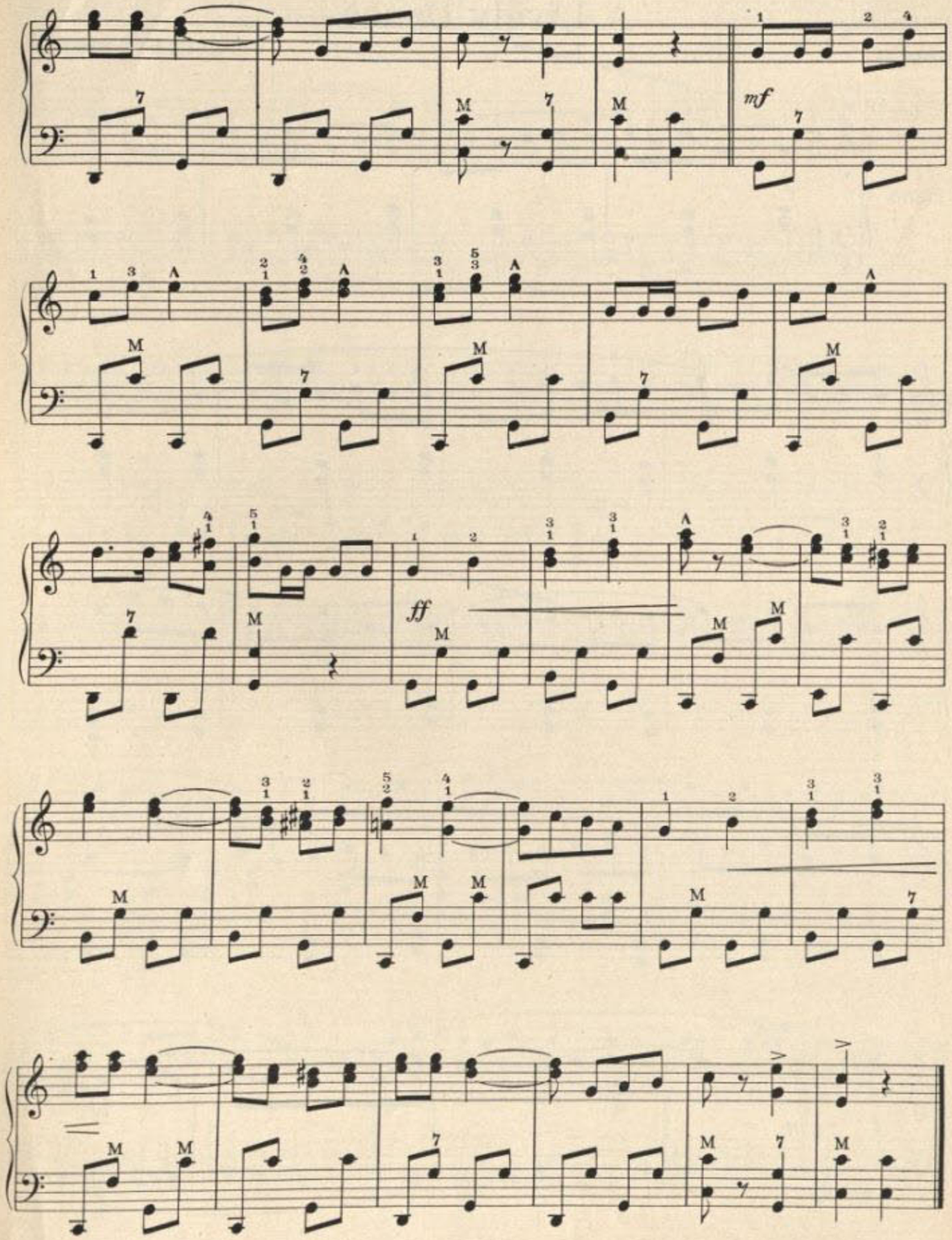
POLKA

for Accordion

Folk Song

arr. by Frank Sobotka





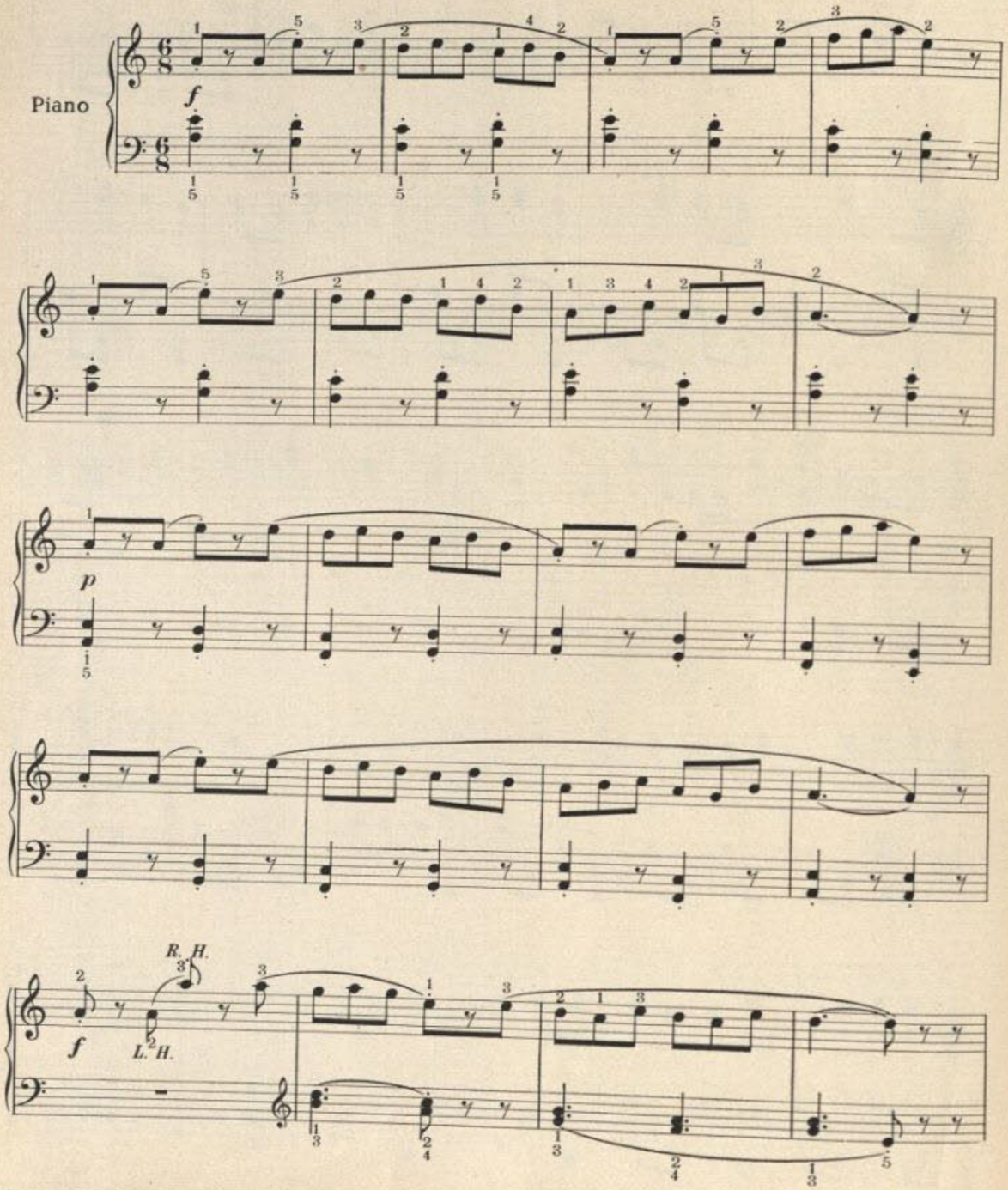
No. 110-40378

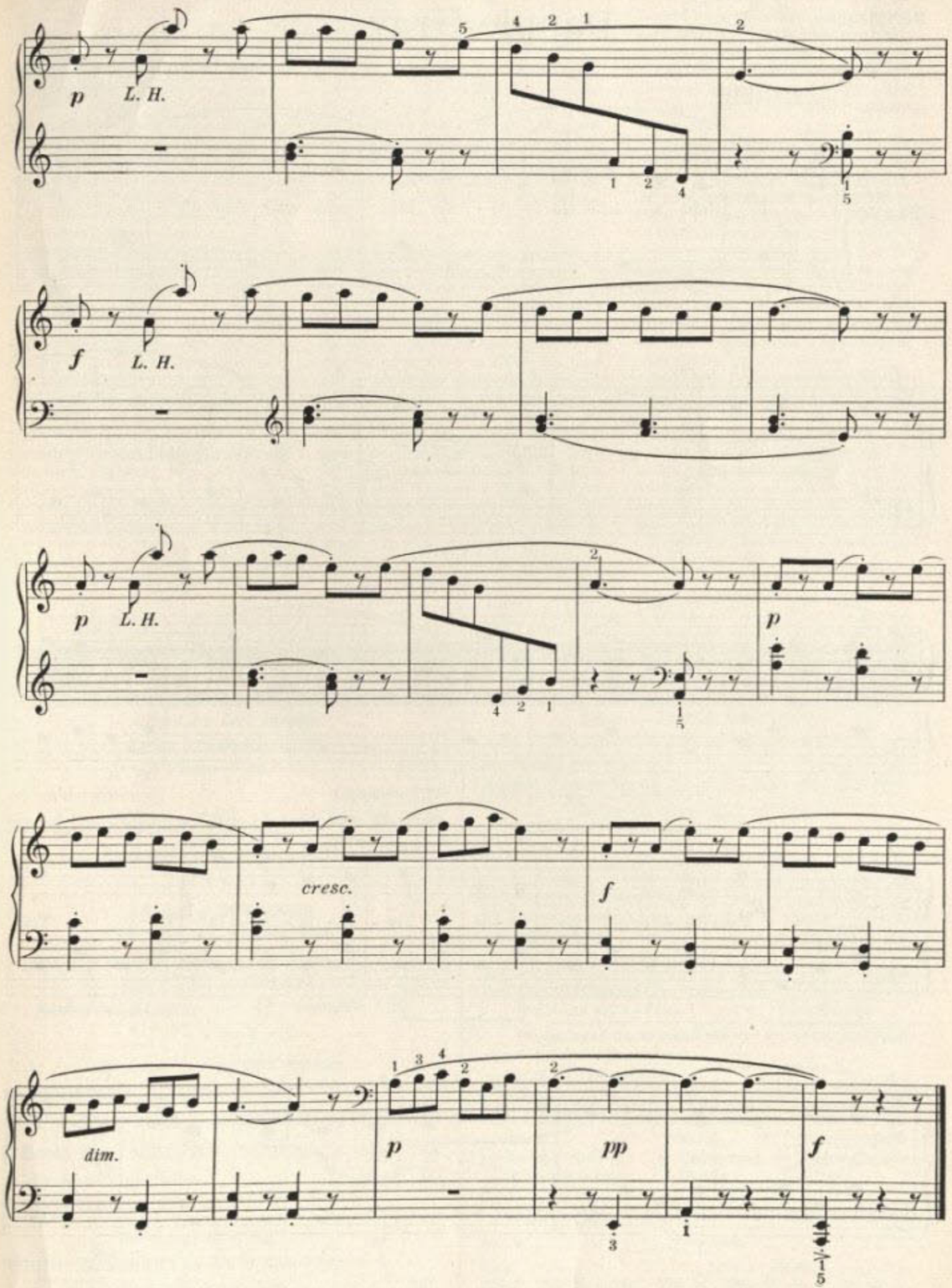
Grade 2½

A Lively Dance

EVERETT STEVENS

Piano

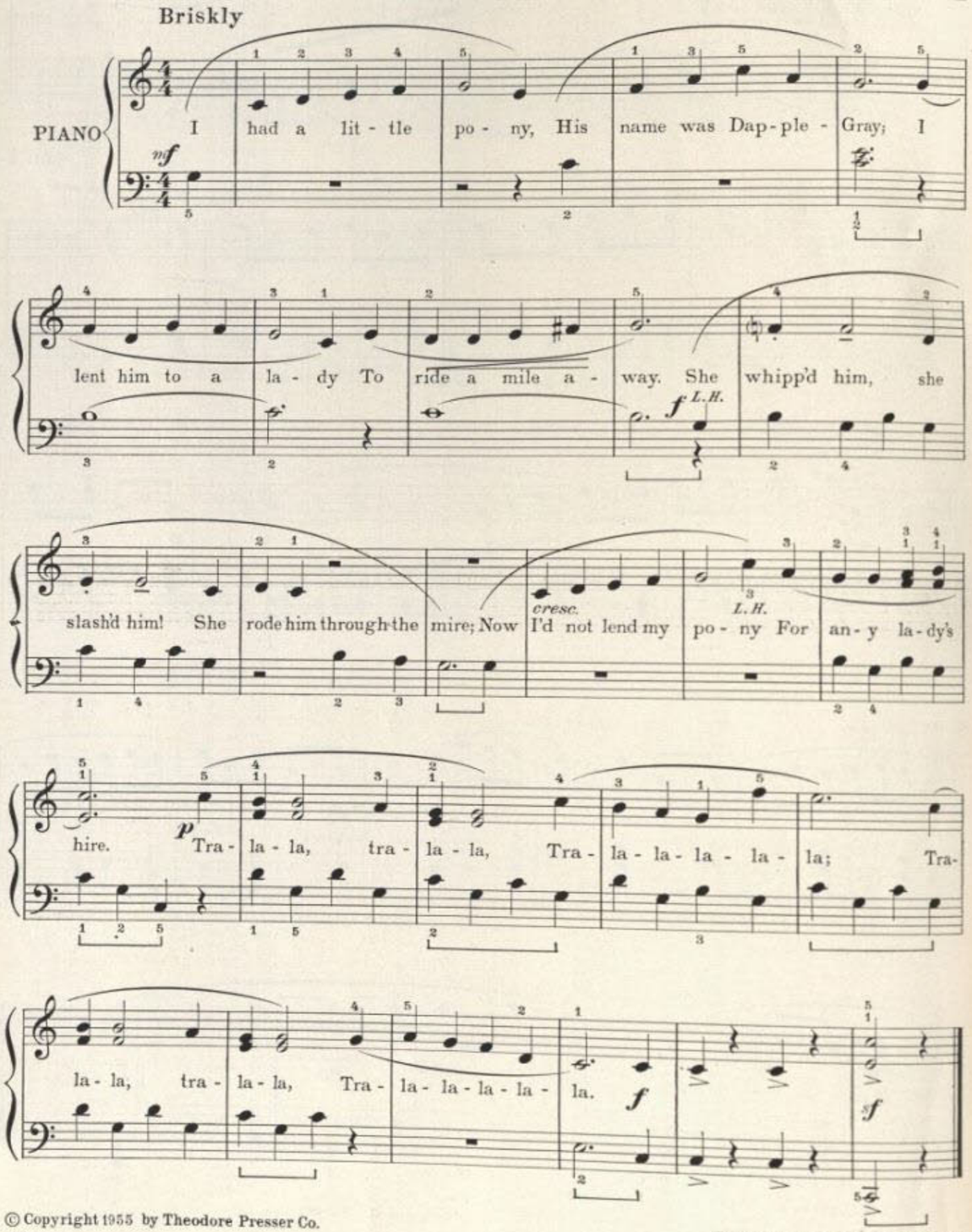




No. 110-40365

Dapple-Gray

LOUISE CHRISTINE REBE



BOYS LIKE TO SING

(*Continued from Page* 20)

learn the lower parts of the songs. Perhaps the biggest problem of the changing voice is that one has to teach a new part of the same song to the same boy. Since the voices do not all change at once this sometimes seems like a continual process. It is made easier by the fact that boys will learn from other boys. Often it is a matter of moving their position in the choir and telling them to follow those who already know the part. Give them a little time if they do not do it quite correctly at first.

The whole problem of the changing voice is minimized in direct proportion to the number of boys participating in the group. In large groups the voices that have not yet started to change and those that have reasonably completed the change can carry the changing voices along. The smaller the group, of course the more difficult this becomes. Sometimes a soprano voice will become heavier and fuller in the lower tones before it actually starts to change. Such a voice can often be moved to alto for a time. Some will change from soprano or alto to a tenor part, and some of these will stay on that part while others will later change to baritone or bass. Still others will change from soprano or alto directly to baritone or bass. Occasionally one of these will come back up to tenor. The time to change to a lower part is after the voice has developed downward enough to reach the average lower tones of that part without effort.

Adults are sometimes prone to misjudge the things that boys like. One of the secrets in dealing with boys is to treat them as though they were on the adult level in their thinking rather than to place oneself on the boys' level in thinking. In music we can capitalize on this by using songs in which the boys can feel that they are expressing worthwhile things from an adult standpoint. Boys like religious songs of praise and worship and can sing them whole heartedly and understandingly. Boys will sing lullabies to small children, particularly if the words do not indicate that a woman is singing. They are not too interested in love songs unless the songs are sung in a humorous vein. Serious expressions of their feelings for girls is somewhat embarrassing at this age. And normally boys are not too interested in flower songs or songs about such things as rippling brooklets. Popular songs are often foolers. The boys indicate that they like them, but they will not stand the necessary repetition. The interest begins to lag before they are worked out.

The content of materials will be determined partially by the nature of the group. If the group is church sponsored, the songs will naturally be of a religious nature. It was mentioned before that SATB choirs are especially adaptable to church or school. Most of the fine religious choruses from our great composers make fine concert numbers for schools—Bach, Handel, Mozart, and many others. Many religious works of the early era especially were written originally for male choir SATB.

It is hoped that the foregoing discussion has left the idea that the development of boys' choirs is desirable, pleasurable, musically satisfying and possible in almost any community. If so, the right impression has been received. It takes much patience and hard work, but it is fun. And boys will respect and be ever grateful for anyone who makes it possible for them to sing well. For boys like to sing.

THE END

OPPORTUNITY NEEDS PREPARATION

(*Continued from Page* 30)

ular books of vocal methods (of which I preferred Bordogni, who combines agility with melody), I also practiced Klosé's Clarinet Studies which I found excellent for perfecting evenness and developing range. As a more advanced exericise, I sang some of Mozart's piano sonatas, selecting those which were suitable to my range, and singing them straight through all movements, to develop breath, phrasing, and continuity, as well as to help me equalize my scale.

"A valuable part of my training lay in the fact that I was encouraged to develop a sound attitude towards my work. Many young students have the idea that if only they can get to someone 'big'—a 'big' teacher, a 'big' manager, a 'big' opera director—they'll be 'made.' This is not at all the fact. The most a 'big' person can do for you is to encourage you or give you advice. Everything—every least little thing—connected with your singing, you have to do for yourself. Once you step upon a stage, any stage, you are entirely alone—you have no teacher, no mother, no manager, no adviser. You have only yourself. When you first face that truth, it can be lonely, even a tiny bit frightening. But it's the truth nonetheless.

"Getting ready for future opportunities means more than just learning lessons and vocal exercises in your teacher's studio. It means learning how to handle yourself gracefully when you walk, stand, sit, move about. It means learning the languages in which you sing—not just the words of your songs and arias, but the individualities of the different tongues. Along with my studies, I have always made a point of conversing with my various friends and colleagues in their own languages!

"Later on, too, when work on operatic rôles begins, you must learn to look up from your score and make friends with the personality of your character. I have already mastered twenty-two leading coloratura rôles, and am at present engaged in learning *Lakmé*, who has carried me far afield into a most interesting series of related studies. Along with working at the music itself, I have been reading about Hinduism, learning the names and characteristics of the different Hindu gods, looking at reproductions of Hindu art, studying the history of India, trying my hand at adjusting details of Hindu costume. I want to find out all I can about the girl *Lakmé*—who she was, what she thought about, what her daily life could have been, what she was doing when she wasn't singing *The Bell Song!* Not until I am so completely familiar with her that she and I are actually interchangeable, will I feel ready to take her to the stage and exhibit her to an audience.

"It is helpful, I think, to regard your entire scope of study as a means of getting ready—provided you get ready for the right thing! It's a mistake to get ready for just one goal—a special lesson, a special audition, a special concert, a special performance. The trick is to be ready for anything that may come along. Naturally, this doesn't come about all at once—one is never completely prepared for everything, which is just another way of saying that work and study go on as long as you live. But at each step of the way you can be prepared in the sense of mastering your skills as far as they go.

"The young singer's first engagements, for instance, cannot be as wide-reaching as they will be in later years. But the simplest song, the least demanding aria must be as polished as to style and as secure as to vocal techniques as it is possible to make them. For this reason, it is a good thing to forge ahead slowly. I was fortunate in getting my first engagements under the top-rank banners of Hurok's management and the Metropolitan Opera, but long years of preparatory work lay back of them. To singers whose abilities do not develop quite so early as mine did, I suggest making a start at smaller engagements—always being sure that they are musically worthy, and that they do not lead beyond one's point of readiness. If you get a chance to do something for which you are not ready, let it go—it isn't really a chance, but a risk. That sometimes can happen in connection with a television job. If the director wants something which isn't good for you, be very wary about doing the job. Remember that TV can be chancy—it is broadcast 'live,' the impression you make is irretrievable, and what looks like a heaven-sent chance may turn out to be nothing more than cruel proof that you aren't quite ready.

"First you get yourself ready, and then you keep yourself ready! To-day, I work as hard as ever I did when I was learning what to do with my voice and my arms and my hands. Vocally, I do daily practice, working on the same exercises. The drills I like best to-day are two-octave scales and arpeggios, and the immensely helpful spinning of tone (attacking a note *pianissimo*, and then, on one breath, increasing it to *forte*, and bringing it back again to *pp*). The coloratura soprano is like a dancer; every day, she goes to the vocal practice-bar, doing her *pliés*, her *jettés*, her *entre-chats*."

Roberta Peters keeps herself agile and, above all things, ready for whatever may come. THE END

SIGMA ALPHA IOTA

(*Continued from Page* 33)

well as the distinction of having the compositions published in a series alongside some of the most prominent composers of our day.

The publication accorded winning compositions also has its unique aspects. The distinguished composers serving as judges in the contests have given to the fraternity a number of their own compositions which comprise the major portion of the "Sigma Alpha Iota Modern Music Series" published by the house of Carl Fischer, Inc. Winning compositions in the contests are also published in the same series, but in the latter case, the composers retain all royalties. Contests of previous years have been won by Richard K. Winslow, Kenneth Gaburo, and Richard Willis.

Sigma Alpha Iota Foundation

Feeling the need to expand some of its activities, particularly those of a philanthropic and promotional nature, beyond the limits which normal membership dues provide, the fraternity established in 1947 the Sigma Alpha Iota Foundation. "Dedicated to the best in music and musicianship and the finest in fraternity living and giving," the Foundation has been built through voluntary gifts from chapters and individual members of the fraternity as well as many outside the organization's own membership.

The American Music Awards program is one of the major interests supported by the Foundation, which also commissioned William Schuman to write a piano suite, "Voyage," premiered at the organization's Golden Anniversary Convention in 1953.

Also in connection with American music interests, the Foundation has helped to make possible the annual American Music Issues of the fraternity's quarterly magazine, PAN PIPES, the ninth of which was released late in January.

Announced this past fall were plans for the third $500.00 Graduate Scholarship offered through the Sigma Alpha Iota Foundation to a member of the fraternity. This grant is made triennially, and provision is also made upon occasion for additional awards if the applications demand.

In recent years the Foundation has given several thousand dollars in scholarship grants to leading music schools including the Berkshire Music Center, National Music Camp, Idyllwild School of Music, Chautauqua Institution, Aspen Institute, Fontainebleau, etc. Foundation gifts have also been presented to other national organizations and institutions, including the MacDowell Colony, Metropolitan Opera Association, Musicians Club of America, Na-

(*Continued on Page* 72)

JUNIOR ETUDE

Edited by Elizabeth A. Gest

Did He Like Music?

by William J. Murdoch

JUSTINA and Nicholas might have been the happiest couple in the city of Warsaw, if only their little boy, Fritzel, liked music instead of seeming to dislike it.

There was music in their home every day, as the mother and father both loved to sing and play. Their little girl, Louise, was studying piano, and the half-dozen boys who lived in the house all took piano lessons and enjoyed them very much. (At that time the father had a small school for boys and some of them lived in his house.)

But when little Fritzel, who was just four, heard his mother sing, or his father play on the flute, he would really burst into tears!

The parents joked about this to themselves and to their friends, but secretly they were a bit unhappy about it. Why should Fritzel object to music, living in such a musical home?

One day Justina was busy about the house, when unexpectedly, she heard the tinkle of the piano keys in the music room. Someone was hitting the keys all wrong! "One of those boys must be up to mischief," she said to herself, as she went to see who it was.

Sure enough, it was a boy at the piano, all right, but such a little boy! He could scarcely reach the keyboard. He would touch the keys, first the white and then the black, then both at once. And, who should it be but Fritzel himself!

There was delight in Justina's shining face. Now, she began to understand. Fritzel must have loved music all along, and when he cried, it was not because he hated music—it was because he loved it and it moved him so deeply! Grown-ups are sometimes affected this way, too, as Justina well knew.

Now that they knew the truth of the matter, Justina and Nicholas gave Fritzel every encouragement. He took piano lessons with his sister Louise. The two of them seated together at the piano was a picture that almost made the parents themselves cry for joy.

Soon Fritzel was ready for another piano teacher and his progress was rapid. And before many years had passed he became one of the greatest pianists in the world at that time. You have never heard of Fritzel before? Of course you have! His name was Frederic Chopin!

House where Chopin was born 1810

Work and Play

Do you enjoy your work? What is work? And, what is play? Can we do both at the same time?

Work is making a physical effort to accomplish something; *play* is an act which gives pleasure, interest or amusement. So, if playing well on the piano is what we wish to accomplish, we *work* for it. But performing well on the piano (or other instrument) is also *play*, because it brings pleasure and interest. Therefore we really *work* when we *play* and *play* when we *work*.

Such being the case, practicing becomes a real pleasure. And again, such being the case, one is sure to do good *work* and *play* well on the piano if the *playing* is founded on good *work*.

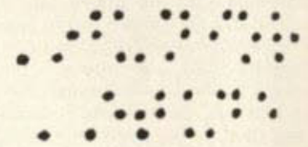
A Forgotten Musician?

by Ida M. Pardue

SOMETIMES musicians, such as Stephen Foster, do not become well-known until after their death. However, the case of Louis Braille was different. He was born in France in 1809 and during his early life was a well-known musician, honored as one of Europe's finest performers on both the organ and violoncello. But after the acceptance of his Braille system of reading and writing for the blind, his musical accomplishments were soon forgotten.

He became blind when only three years old, and while a boy he mastered the organ so well he was teaching others when he was fourteen years of age; then he learned to play the cello by ear. He also composed many compositions for these instruments.

Without his musical talent he might never have been able to complete his



"Junior Etude" written in Braille

famous system of finger-tip reading of little raised dots, now in general use. The money he earned from giving lessons and playing concerts supported him through the many years he spent in perfecting his Braille system used in music notation as well as for general reading and writing.

Tongue-Twisters

There are different kinds of tongue-twisters. One kind is a sentence which is difficult to say rapidly, such as: an old, cold, scold sold a school coal-scuttle. How much speed can you put on that?

But another kind of tongue-twister is the piano student who chews his tongue while practicing or playing for others, or even in a recital. Gets it all twisted up like a pretzel. This is an unnecessary habit and it is also a great waste of energy and lost motion. It uses muscles which should be at rest.

You use plenty of muscles in your arms, hands and fingers and feet (for the pedals), but you do not need any assistance from your tongue. Check upon this—maybe you do it yourself!

Keyboard Mountain

by Frances Gorman Risser

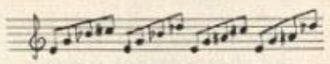
The keyboard is a mountain high; my hands are climbers, *strong;* they start in Valley of the Bass and gaily march *along*. They may fall flat, but they are *sharp*, and natural as can *be;* at first they're slow, but by and by they run quite *easily*. At last they scale the mountain steep, to Treble Clef, so *high*, then they march down, so once again they can climb toward the *sky*.

Who Knows the Answers

(Keep score. One hundred is perfect)

Each of the following questions appeared in a Junior Etude Quiz within the last two years. How good is your memory? Can you make a perfect score on this review?

1. How many half-steps are there from C-double-sharp to B-double-flat? (5 points) in August, 1955.
2. The broken chords given with this quiz sound the same on the keyboard but appear different to the eye. Which one is correctly lettered for the diminished-seventh chord in the key of f-minor? (20 points) in June, 1955.
3. Which composer called one of his symphonies the *Scotch* and another the *Italian?* (15 points) in April, 1955.
4. Who wrote more symphonies, Haydn or Mozart? (10 points) in April, 1955.
5. Arrange the following names correctly: Cesar Massenet, Jean Verdi,



Giuseppe Sibelius, Jules Franck, Edward Dvorak, Anton Grieg. (5 points) in March, 1955.

6. Is "Falstaff," by Verdi, an opera or an oratorio? (5 points) in February, 1955.
7. Which of the following are concert pianists: Artur Rubinstein, Jose Iturbi, Claudio Arrau. Benjamin Rush, Enrico Caruso? (10 points) in October, 1954.
8. Is a mazurka written in three-four, three-eight, two-four or six-eight time? (5 points) in September, 1954.
9. Which of the following words relate to tempo: lento, lantana, lentando, lentil, presto, provost? (10 points) in September, 1954.
10. What is the name of Beethoven's only opera? (15 points) in May, 1954.

(Answers on this page)

NO CONTEST THIS MONTH

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8 cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

●

Dear Junior Etude:
I enjoy reading ETUDE and it has helped me a great deal in my music studies. I play the piano and have just passed my final exams this year. I also like singing and hope to study violin soon. I am enclosing my picture and would be delighted to hear from others who are interested in music.

Ligia Bonamis (Age 16), Malaya

Judy Harvey (See letter below)

Ligia Bonamis (See letter above)

Dear Junior Etude:
I am interested in piano, baton, and sewing, and collecting dolls. I would like to hear from others. I am enclosing my picture.

Judy Harvey (Age 12), Nebraska

●

Dear Junior Etude:
I started piano lessons when I was five and have since taken violin and clarinet. At present I am taking piano-accordion. I take part in several musical organizations in school, and with four band practices a week, church orchestra twice a week, and music lessons and practice periods, my music schedule is rather full. I enjoy collecting things from foreign countries and reading books about other people. I would like to hear from some who are also interested in other countries.

Florence Campbell (Age 14), Colorado

●

Dear Junior Etude:
I am concert mistress of our Central State College Orchestra and play first oboe in the High School Band. I also play the piano, flute and snare drum. I would like to hear from others.

Annette Klose (Age 16), Oklahoma

A Many-Hobbied Junior Etuder

Another very interesting reply to last year's Junior Etude Questionnaire came from a sixteen-year-old girl in the state of Washington, Rita Deutch. To read her list of hobbies you might think her day was twenty-four hours long without any night! People who claim they do not have enough time to do things—sometimes not even the important things that should be done—will receive a lot of inspiration from reading Rita's list of hobbies she finds time for. And she also studies piano, practices an hour a day and sings in her school chorus. And remember, *her* week has just seven days in it, too, exactly like yours.

The hobbies she listed are: sewing, gardening, art, reading good literature, collecting stamps with musical subjects, collecting autographed pictures of the world's great concert artists and conductors, keeping scrapbooks of music events throughout the world, keeping program notes on all concerts heard on radio, attending all local concerts, collecting classical records, collecting books on music, composing music, creating poems with music as their subjects, making paintings and sketches with musical subjects, listening to the Metropolitan Opera broadcasts every Saturday while following the libretto, reading the Opera News, and thoroughly reading ETUDE.

She closes by saying she has several *more* activities which she will not take time to mention! Yes, some people should be inspired to do things after reading this!

Dear Junior Etude:
I am a great fan of ETUDE. I have studied piano for six years and am learning Beethoven's Sonata Op. 29. I am interested in composition and theory. I would like to hear from others.

Joel Salsman (Age 14), Washington

Answers to Quiz

1. Seven; 2. e-g-b-d-flat; 3. Mendelssohn; 4. Haydn; 5. Cesar Franck, Jean Sibelius, Giuseppe Verdi, Jules Massenet, Edward Grieg, Anton Dvorak; 6. an opera; 7. Artur Rubinstein, Jose Iturbi, Claudio Arrau; 8. three-four; 9. lento, lentando, presto; 10. "Fidelio."

ORGAN & CHOIR QUESTIONS

Frederick Phillips

I have a small one manual organ bearing the name B. Schoninger Melodeon Co., New Haven, Conn. On the inside, above the bellows, is stamped the number 18541. Can you give any information regarding the date of this instrument?

J. A. S.—Calif.

We have been unable to obtain any specific information regarding this instrument or its age, but there was a piano manufacturing firm, B. Shoninger Co., established in 1850. The Shoninger pianos are now being made by the National Piano Co.; New York City.

We have the smaller two manual Connsonata in our home. Our 14-year-old daughter has studied piano five years, and plans to study pipe organ later, but for the present we hope to find a teacher from whom she can learn the basics on our own organ. Should she continue piano study, or will the difference in touch hinder her progress?

H. M.—Wash.

Our recommendations would be the continuance of piano studies in addition to lessons on the Connsonata, leading eventually to the pipe organ. The legato touch normal in organ playing should actually improve the legato piano work, and the independence in finger action required for piano work should in turn make for greater clearness in organ technic, so that each would really help the other. Any standard pipe organ method, such as The Organ, by Stainer; Graded Materials for Pipe Organ, by Rogers; or First Lessons on the Organ, by Nevin, could be used for the study of the Connsonata.

WHEN PIPE ORGANS WEAR OUT

(*Continued from Page* 24)

M. P. Moller, Inc.,
Hagerstown, Maryland.
Reuter Organ Company,
Lawrence, Kansas.
Schantz Organ Company,
Orrville, Ohio.
Wicks Organ Company,
Highland, Illinois.
Schlicker Organ Co.,
Buffalo 17, New York.

There are those who shrink from the responsibility of making a decision, involving a considerable outlay of money, in regard to overhauling a pipe organ. For such as these the advice of a so-called "organ architect" is helpful. Such architects have been successful with a great many organs the building of which they have supervised. They work with the committee and the builder, and are paid by the church for their work.

It should be pointed out that practically every organ builder, like others close to the organ-builders' world vigorously opposes the engaging of an organ architect. The feeling of an organ-builder toward the organ specialist is much like that of a building contractor toward his architect, and for quite similar reasons.

It might be well to add that the fine builders listed above do not exhaust the list of conscientious craftsmen in this country. I have come across many local builders and servicemen who do excellent work in rebuilding old instruments and building new ones. From suppliers in this country, they obtain pipes of fine quality; some even import gorgeous-sounding pipes from abroad. I have heard and played many of their instruments; fine things can be said about them.

On the other hand there are rebuilding jobs which are simply money poured down the drain. This is a great pity; but sometimes it happens.

It has been pointed out many times that, in most churches, the pipe organ installation is the most expensive single piece of equipment which the church must buy and maintain. Real thought and careful investigation should be devoted to the problems of rebuilding an old instrument, or purchasing a new one.

THE END

VIOLIN QUESTIONS

HAROLD BERKLEY

A Genuine (?) Maggini

Mrs. F. K., Texas. Before trying to sell your violin, you should, I think, have it appraised by a nationally-known expert whose reputation would give weight to his opinion. I suggest that you take or send the instrument either to Rembert Wurlitzer, 120 West 42nd St., New York City; or to William Lewis & Son, 30 East Adams St., Chicago 3, Illinois. You must be prepared to hear that the violin is not a genuine Maggini. If you have transcribed the label correctly, the second name—Paolo—is badly mis-spelled; furthermore, I have never seen a real Maggini with the name stamped or branded on the back. There are so few in existence that it is difficult to say whether or not he did so stamp one or two.

The Gagliani Family

K. L., Texas. The Gagliani were a large family of violin makers who worked in Naples from about the last two decades of the 17th century until around the middle of the 19th. Descendants of the family are still making violins in Italy today, but when we speak of the Gagliani we mean the really fine makers who lived and worked during the period I have mentioned. Chief among them are Alexander (the first of the Neapolitan School), Nicolo, Gennaro (probably the best of the family), Ferdinando, Giuseppe, and Antonio. All these men produced violins that today sell for $1000 or more, while the instruments of Nicolo, Gennaro, and Ferdinando bring today from $4000 to $5000. There are of course the usual hundreds of fakes, not worth $50.

To Remove Excess Rosin

H. W. C., Tennessee. There are several preparations on the market that will remove excess and caked rosin from the body of a violin. Some of them are rather harsh, however, and tend to remove the varnish as well as the rosin. The preparation I like best is that put out by Hill & Sons of London. You can obtain the mixture—which is almost identical with that used for cleaning famous old pictures—from Rembert Wurlitzer, 120 West 42nd Street, New York City. One bottle will last you for years, for very little is needed at any one time. With regard to the places where the varnish is wearing off your violin, if you took the instrument to a really competent cabinet-maker he could touch up those places with a very light transparent varnish that would protect the wood without impairing the appearance of the violin.

Schweitzer a Good Maker

Mrs. T. W. H., Illinois. Joh. Bapt. Schweitzer was a really good maker whose violins bring as much as $600 today. But there are hundreds of instruments bearing his label that are nothing but German imitations of very little value. If your violin has an unusual tone quality, it may be genuine.

CONCERNING BOWING VARIATIONS

(*Continued from Page* 25)

brought out. You have probably been playing it faster than that.

For the potential artist—and every student should be taught as though he were one—this is probably the most valuable of the Kreutzer studies. At first it should be practiced at a quite moderate tempo—about ♩ = 60—but with all marks of expression clearly defined. Then, as control is gained and the bow can be drawn slowly and firmly, the tempo should be gradually decreased until the study is being played at the tempo mentioned above, ♪ = 60, the bow now moving twice as slowly as it moved in the beginning. Practiced at this tempo, there is no better daily study for the development of a singing tone and a sensitively firm bow stroke. It trains the pupil to make tonal use of every millimetre of the bow hair, something only the most talented student will do naturally.

THE END

ACCORDIONIST'S PAGE

Accordion Study Material Suggestions

by Theresa Costello

"WHAT program of music study would you suggest" is the question so often asked by teachers when seeking proper and effective material for any instrument. This is particularly true of the accordion, since the instrument may be considered as comparatively new, and there was practically no accordion literature available in America until 1919, when a far sighted publisher dared to bring out the first piano accordion method, against the advice of many in the field. Since then, slowly but surely, other publishers have entered the field so that the increase in accordion literature has kept abreast of the constantly growing popularity of the instrument, with the result that the serious teacher, looking for adequate material, will not have any difficulty in finding it.

For an unbiased listing of accordion study material available, I called upon the assistance of Mr. F. Henri Klickmann, arranger and editor, who is particularly qualified in this field because of his extensive experience in the arranging and editing of accordion music.

It is obvious that no one method or course has been designed to fulfill the needs of every student and teacher, and therefore, the listing of some of the outstanding material will no doubt give the teacher a very definite opportunity to select the material best suited to his pupil.

Since lack of space will not permit us to indicate in detail the definite function of the various items, we shall merely divide it roughly into three categories: Elementary—beginners, grades 1 and 2; Intermediate—grades three and four; Advanced—grades five and six. Thus, the teacher can secure an outline of study which can then be augmented by the many supplementary items available.

We would like to emphasize also, that due to lack of space it has not been possible to list all those which we would like to, and that therefore the absence of many titles from this outline in no way reflects upon their merit. Perhaps at some later date, if at all possible, we may continue this listing and include more studies and also single arrangements.

Elementary
Methods and Courses

Title	Author	Publisher
Aldini Course	M. Aldini	Pagani
Ampco Accordion Method		Ampco
Anzaghi Method	L. Anzaghi	G. Ricordi
Billotti-Spitzer Method		Schirmer
Busy Fingers for the Elementary Accordionist	I. Peterson	Hansen
Bass Primer	E. Bennett	Pagani
Deiro, Pietro Method		Pagani
Elementary Studies	Carrozza	Ampco
Elementary Technical Exercises	Aldini	Pagani
Ettore Accordion Course	E. Ettore	Pagani
How to Play the Accordion	B. Camini	Hansen
Magnante Method	C. Magnante	Robbins
Pagani Accordion Course	Gaviani-Klickmann	Pagani
Palmer-Hughes Method	Palmer & Hughes	Hansen
Sedlon Accordion Course	J. Sedlon	Sam Fox
Sickler Accordion Course	Sickler	Ampco
Sillari Accordion Method	A. Sillari	Rubank
Zordan's Accordion Method	A. Zordan	Chart

Intermediate

Bass Melodies for the Accordion	Camini-Estella	Hansen
Entertaining with the Accordion	J. Sedlon	Sam Fox
First Steps in Bach	B. Burns	Pagani
Fundamental Technique	M. Aldini	Pagani
Hanon	C. Nunzio	Alfred
Hanon is Fun	A. d'Auberge	Alfred
Intermediate Studies	N.F.Hawkins	Ampco
Little Velocity	F. Gaviani	Pagani
Masterworks Made Easy	A. d'Auberge	Ampco
Melodic Adventures in Bass Land	J. Caruso	Alfred
Practice Made Pleasant	Ettore	Pagani

Advanced

Be-Bop and Latest Jazz Effects	A. Dellaira	Ampco
Clementi Sonatinas	Gaviani	Pagani
Hanan-Gaviani	Gaviani	Pagani
Improvising and Arranging	J. Sedlon	Sam Fox
Master Chord Speller	A. Sillari	Pagani
Muscular Exercises for the Left Hand	Ettore	Pagani
Modern Accordionist	J. Sedlon	Sam Fox
Progressive Ideas on Pop Playing	Mecca	Pagani
Ready for Rhythm	J. Caruso	Alfred
Swing Rhythms	Tito	Amsco
Technique Builder	Gaviani	Pagani
Virtuoso Accordionist	P. Deiro	Pagani
From Piano to Accordion	Gaviani	Pagani

Since the above listing was confined to courses and technical material, no attempt has been made to list the many hundreds of folios and arrangements now available. A request to the various publishers would bring the teacher all the information required.

It is hoped that this outline will prove useful to all those seeking such information. A specific inquiry for further information addressed to this department will receive prompt attention.

THE END

MEMORIES OF CORTOT

(*Continued from Page 12*)

of course; only artists could have played the works on the list, and most of the players had already won national, if not international reputation as concert players.

The interest and usefulness of the class surpassed all my expectations, and the standard of performance was so high that I question if anything finer in this way could have been heard since the Weimar days of Franz Liszt, or at the best classes of Leschetizky in Vienna.

Cortot opened the class each day with a short talk on the life and works of the composer to be studied, drawing special attention to the qualities necessary in technique and interpretations for the successful performance of the composer. These short talks were models of their kind in their conciseness, clarity and helpfulness. His criticisms of each performer were of the same encouraging and helpful order, and as he concluded by playing the work himself, his precepts were crowned in the light of example. As an artist, his comments were always practical and helpful. He constantly reminded students of the im-

(*Continued on Page 65*)

(*Continued from Page* 18)

well as awards in the prior categories.

We are very proud of the calibre of talent we have launched over the past 40 years. It has included such distinguished vocal artists as Margaret Harshaw, Martha Lipton and Robert Weede; Carroll Glenn, violinist, conductor Izler Solomon, pianist, William Masselos, and concert artist Nan Merriman.

I have hardly touched upon our Junior work—except to refer to our scholarships, many of which go to musicians under 18 years of age. But we do hold annual Junior Festivals which are picturesque events, indeed, and which involve about 25,000 participants in voice and practically all instrumental categories, with many ensemble events both instrumental and vocal.

There are many other Junior activities, including composition events in connection with our Festivals, in which composers as young as five years have produced compositions that have deserved a hearing on Junior Day at our Biennial Conventions.

The Stillman Kelley Scholarship, named for the late distinguished composer, and his wife, the late Jessie Gregg Kelley, who was president of the National Federation of Music Clubs from 1929 to 1933, has assisted a number of talented young people who are already making names for themselves. Oustanding among them are Jean Graham, pianist, who is a highly successful concert artist, and Michael Rabin, violinist, who though still in his 'teens has won international note.

Distinctly deserving of attention is the work of our Sacred Music Department, which is continuously improving the grade of music in our smaller churches, in many instances through an anthem-lending program, and which through a Hymn of the Month program, now nearly eight years old, has brought a great revival of interest in the hymns of all faiths.

One new and I hope very helpful project has been added to our program. We have long been conscious of the large number of young people graduating annually from our music schools, all of them wanting to make music their profession, but not all of them seeking concert careers. We have expanded our program of assistance to young people in the other categories this year by creating a Student Vocational Guidance Committee headed by Dr. Howard Hanson of the Eastman School of Music, with Dr. Rudolph Ganz of Chicago Musical College, Roosevelt University, Dr. E. Thayer Gaston of the University of Kansas, Dr. Hugh Porter of the Union Theological Seminary, New York City, Robert Ward of the Juilliard School of Music and Howard Whittaker of the Cleveland Settlement Music School as members.

A second project which has long been on the Federation program has a distinctly "new look." We have always been interested in opera, but previously we have had only an Opera Workshop Committee on Opera Study as specialized activities. Now we have a complete Opera Department, with an over-all Chairman in charge, and with Grass Roots Opera, Opera Study, Student and Junior Opera Chairmen all receiving much stimulus and inspiration from the Department Head.

One of the various good musical causes in which we have enlisted with enthusiasm is the attempt to combat the shortage of strings. Under the direction of Dr. Thor Johnson of the Cincinnati Symphony this campaign has been intensified during the current administration. We are urging School Boards and administrative officials to establish first class elementary string programs in both public and parochial schools, and we are endeavoring to create a greater demand for the private teaching of stringed instruments.

Of interest is the fact that as early as late 1945, when the European armistice had scarcely been signed, the Federation began an active program of assistance to orchestras, schools and conservatories overseas which had been denuded of musical supplies during the war. Our very first project was the presentation of replacement parts to recondition the instruments of the Athens Symphony Orchestra, which had been hidden away in mountain caves during the German occupation, with a resultant deterioration of reeds, strings and drumheads. Later we gave a grand piano to the same orchestra. Through the years we have shipped many thousands of pieces of music and instrumental parts to schools and orchestra abroad. I have left, almost until the last, what is perhaps the most important facet of our program, our service to the cause of American music. We have long required the competitors in our various auditions to include a substantial proportion of American works in their repertoire. Through our annual Young Composers Contests, in which we offer an aggregate of $500 in prizes, we have substantially encouraged superior youthful talent. Through adult competitions and commissions we have helped to make the lot of the more mature American composer easier. These commissions have ranged from several hundred to, in one instance, as much as $10,000. Our latest commissioned work, "Dance Overture," written by Paul Creston, distinguished American composer, was world-premiered at our Miami Biennial Convention.

We have three times nominated Edward MacDowell for New York University's Hall of Fame, the last time for the 1955 election, and in each instance have conducted a nationwide campaign in his behalf. This year we were again successful in having MacDowell among the leading candidates, which means that he is automatically a nominee in the 1960 election, and we are hoping that all music-minded people will support us in insuring that our fourth venture in this particular field is successful.

Such is the National Federation of Music Clubs, present and past. Such, to a large extent, will be the organization of the future. Measured against organizations with enormous budgets, with large professional staffs, and with a membership composed primarily of professional people, its achievements may not seem particularly outstanding. The unique feature of our Federation, I believe, is the fact that it is composed largely of amateurs, semi-professionals, lovers of music, all of them volunteers, who operate on a very small budget and who give enormously of their time and effort to enrich the musical life of America. THE END

THE MUSIC CAMP—AN EDUCATIONAL INSTITUTION

(*Continued from Page 19*)

music department offering to be complete unless a camp is included in the curriculum. In other circumstances, an individual or small group of persons may develop and operate a camp by private enterprise with property and facilities obtained for this purpose.

One of the largest music camps in the United States is to be found high in the Rocky Mountains in an unusually beautiful setting. This is the Western State College Music Camp at Gunnison, Colorado. On June 9, 1934, 109 students registered for the historic first annual camp. These students from seven states were taught by eight faculty members: H. A. Vandercook, H. E. Nutt, John Beckerman, Fred Fink, Mr. and Mrs. Loyde Hillyer, Alberta Jorgensen, and Edwyl Redding (resident music faculty member who has participated in the camp every year). The camp originator and director was George Damson. Charles C. Casey was president of Western State College.

On August 7, 1955, the Twenty-second Annual Summer Music Camp at Gunnison opened with a registration of 924 students from 32 states, Alaska and Canada, and was headed by an instructional staff of 65.

A resume of these twenty-two years, it is believed, will refresh the memories of the thousands of persons who have seen the development of this camp and of the countless ones who have aided in this development. The history of this camp is significant insofar as it portrays the growth of the entire music camp movement in the United States.

Camp registrants from 10 states numbered 173 on June 7, 1935, as the second annual camp got underway. There was a staff of 15, and such names as Guy Holmes, Rei Christopher (who has participated in all twenty-two camps), Cleon Dalby and Arthur Schwuchow were added to the original faculty roster. After daily schedules of rehearsals and classes, students, directors, and faculty members alike were entertained by swims, picnics, golf, tennis, special theatre nights, and a bountiful Rotary Club fish-fry. Camp soloists and souvenir booklets were included in the camp plans.

The third music camp has a record of "firsts." Private vocal and instrumental lessons from renowned teachers were available, as was twirling and drum-majoring instruction, for the initial time. Cleon Dalby brought his 50-piece high school band from Palisade, Colorado, to play a concert. In the meantime, one of the three camp bands rehearsed in preparation for a tour to Montrose, Delta and Grand Junction, all in Colorado. A motion picture was made of camp activities. The enrollment had now increased 34%.

The next few years brought about continued strengthening and stabilization. Always a camp for a two weeks' period, time made little increase in the low tuition fee. The amount asked in 1934 was $5.00; in 1937, for the Fourth Annual Music Camp, a tuition of $6.00 was asked of high school students while directors paid $8.00. Housing and meals could be obtained for $12.00. Nevertheless, a more varied offering was made as the staff grew in number and as they came from all parts of the United States. Bernard Taylor, Elver Fitchborn, Preston Cochrane, Norman Smith, Homer Mowe, Hark Hart, Gus Jackson and Carol Pitts are all names which appeared on music camp bulletins during the late 1930's.

In 1940 the uncertainties and restrictions of wartime were beginning to be felt. Mr. Damson, camp director, spoke loyally and sincerely of the camp at this time ". . . not the largest we have had, but the finest."

In 1941 the camp was moved from two weeks in June to the month of August. It has continued to convene for two weeks in August.

It was in 1941 also that campers witnessed the beginning of a beautiful camp tradition. Taps were played each night at the front of Taylor Hall. This is the time for students to hurry to their campus "homes" and quickly silence must come, as the moonlight gleams on swaying aspens and cottonwoods, and brings out in bold relief the gigantic "W" on a nearby mountainside.

Wartime living is reflected in the camp bulletins by such captions as ". . . for Victory and Civilian Morale," "A Summer Music Camp in the Safest Part of America," "Share your car to Gunnison and build up civilian morale," "In . . . the immediate post-war period good music will be needed." Much of the music itself was of that time. A choral group sang a group of selections "Songs of United Nations."

Because of the unexpected death of Charles Casey, President of Western State College, Harry Dotson served as Acting President during the time of the Thirteenth Annual Camp in 1946. According to programs, President Dotson acted as chairman of one of the concerts, while the mayor of Gunnison and a trustee of Western State College acted in this capacity for other concerts. This is a custom which has endured through the years, as townspeople have given their time and efforts toward making Gunnison more acquainted with the many visitors and students who come to music camp.

The post-war years were marked by increased enrollment, as well as by the number of states represented in this. The year of 1948 saw an enrollment of 518 with 27 states represented. Additions were made to the camp faculty roster.

The camp has continued to grow rapidly the last few years. The number of staff members and the offerings of the curriculum have also expanded considerably. President P. P. Mickelson, who was inaugurated in 1946, has taken a keen interest in the music camp and has made possible the growth and stature of the camp at the present time.

One of the really important aspects of this kind of summer program is the provision of a means for self-evaluation of one's own standards musically. In most music camps can be found in miniature the components of the good and full life as it should be lived and taught.

THE STORY OF NCMEA

(*Continued from Page 23*)

schools. As children learn to appreciate all good music as an expression of man's hunger for the Beauty that is God, they must learn the peculiar beauty and fitness of the music with which man speaks to God.

For many years Catholic music teachers belonged to the Music Educators National Conference. They attended the Conference meetings and derived much good therefrom. Gradually, they began to see that the implementation of their philosophical concept of the arts; the problems arising in the field of liturgical music, and the mundane, but pressing problem of financing the music program (from private resources) in a rapidly expanding school population, called for the establishment of their own forum for discussion. Hence was born the NCMEA thirteen years ago. From a few hundred members in 1942 it has grown to a membership of nearly 5,000. Its potential is about ten thousand.

The Association maintains its own national office in Washington, D. C. It employs a full-time Executive-Secretary. It publishes a magazine, *Musart*, and for this employs a full-time Managing Editor. It publishes and circulates important papers read at annual conventions. It has affiliated units in 51 Catholic dioceses of the United States.

Local units of the Association conduct annual state or diocesan meetings. The chief work of these local units is to co-operate with the various Catholic school systems in the construction of music courses of study and programs in vocal and instrumental music, both secular and liturgical, to make effective the Association's prime objectives of seeking God through music and relating school music to the life of worship in the Church.

The national officers of NCMEA are: The Rev. Cletus P. Madsen, president; The Very Rev. Msgr. Thomas J. Quigley, First Vice President; Theodore N. Marier, Second Vice President; and Sister Millicent, C.S.A., Recording Secretary. The national convention this year will be held in Boston, April 29 to May 3.

ANNOUNCEMENT

ETUDE is pleased to inform its readers that William J. Mitchell, member of the music faculty of Columbia University, has accepted the appointment as editor of the Pianist's Page. His first contribution will appear in the May-June issue of ETUDE. Mr. Mitchell is translator of C.P.E. Bach's "The True Art of Clavier Playing". (W. W. Norton & Co., Inc.). He is also contributing editor of the Piano Quarterly Newsletter.

NATIONAL ASSOCIATION OF TEACHERS OF SINGING, INC.

(*Continued from Page 30*)

held in Chicago, Boston, Washington, Cleveland, St. Louis and Chattanooga.

Among our most important and successful projects are the annual summer workshops. Through co-operation of universities and colleges in various parts of the country, and at different times during the summer, a week's intensive study of professional problems is made possible. Professors from the faculty of the host school and prominent Association members conduct the classes and demonstrations. In certain instances college credit may be granted. During this summer Workshops will be conducted at the following places: Appalachian State Teachers College, Boone, North Carolina; Willamette University, Salem, Oregon; Northwestern University, Evanston, Illinois; Texas Technological College, Lubbock, Texas; University of Colorado, Boulder, Colorado, where our first Workshop devoted to *Opera* will be held; and at the Summer Studio of Grace Leslie at Salisbury, Massachusetts.

An important department that is becoming a feature of Association procedure is the formation of Chapters which serve the purpose of bringing our members together for chapter meetings. Chapter charters are granted to member groups organized in cities, combinations of neighboring municipalities and, in certain instances, to states. Each Chapter holds several meetings during a given year. The fullest autonomy is granted Chapters by the National Association in the conduct of their own affairs.

To keep the membership fully and completely informed as to what is going on in the vocal teaching profession, the Association publishes THE BULLETIN, the official publication of the Association. It appears four times yearly. Since the very beginning of our organization in 1944, we have had two editors; for the first three and a half years Mr. Homer Mowe, and since then Mr. Leon Carson, both of New York City.

Another service to our members and to the singing teachers profession is the publication of pronouncements, song lists and other professional documents. Upon admission to membership in the Association, each member is entitled to receive gratis a set of these publications, and they are also available to non-members for a minimum fee. These documents are the result of research and study by various committees that are constantly at work, and, needless to say, the influence and importance of this part of our services cannot be underestimated.

OBJECTIVES

The objectives of the National Association of Teachers of Singing are many and varied. One of the basic original objectives that was chiefly responsible for organizing was to create, promote and maintain the *highest standards of teaching of singing*. It was felt that if the Association could formulate the highest standards of eligibility for membership, and maintain them, the confidence and respect of the public would be assured.

By maintaining high standards of eligibility for members, the public can be assured of at least a reasonable degree of competence. It goes without saying, of course, that the Association cannot guarantee the competence of any individual member, any more so than The American Academy of Medicine can guarantee the competence of any medical doctor.

However, by encouraging more efficient and stabilized vocal pedagogy by bringing together in a closely-knit organization all sincere, competent and ethically-minded teachers of singing, thus providing opportunity for interdiscussion of their mutual problems, the National Association of Teachers of Singing believes that it has, during the first ten years of its successful existence, fulfilled a great service to the American Public, and to the teachers of singing everywhere.

The influence of this great organization is being felt in every one of our forty-eight states and Canada. The future looks bright for the expansion and growth of its membership and its many services to a great and noble profession.

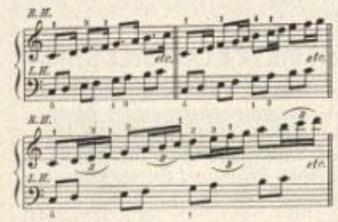
THE END

MEMORIES OF CORTOT

(*Continued from Page 59*)

portance of muscular freedom and flexibility in the whole playing apparatus, from shoulder to finger-tip.

On the side of technique, his ideas on the rhythmic treatment of scales and arpeggios, and other technical forms, especially the combining of different rhythms at the same time, were most stimulating and useful. These ideas he had already set forth very clearly and usefully in his own book, "Principes Rationelles de la Technique Pianistique." Unfortunately, this book is at present out of print; for this reason I have written out here a few of the most useful forms:



To be practiced in this way through all Major and Minor Scales and Arpeggios;

(*Continued on Page 75*)

new records

Mendelssohn: ***Symphony No. 2 (Lobegesang)***
Cowell: ***Hymn and Fuguing Tunes Nos. 2 and 5, and Ballad***

F. Charles Adler conducting the Vienna Orchestral Society and Chorus of the Vienna State Opera, with Ilona Steingruber, soprano, Friedl Hofstetter, soprano, and Rudolf Kreuzberger, tenor.

Mendelssohn is not a fashionable composer today, and a work like the *Lobgesang* is hardly ever heard. One wonders, in fact, when it was last performed in the United States. Because of the work's unfamiliarity, it is the more a pleasure to greet this recording, which is, to my knowledge the first and only one available. The *Lobgesang* is a notable, and at least in parts, a genial work, well worth reviving and hearing. Sir George Grove noted that it is "as characteristic and important a work as any in the whole series" of Mendelssohn's compositions.

Entitled on this recording "Symphony No. 2," the *Lobgesang* (Hymn of Praise) was actually called by Mendelssohn a "Symphony-Cantata, to Words of Holy Scripture." It was composed in 1840 for the Gutenberg Festival in Leipzig, to commemorate the 400th anniversary of the invention of printing, and was published as the composer's Opus 52. It is a lengthy piece, consisting of three orchestral movements of developed symphonic nature, and ten choral and solo numbers as the second part. The entire work runs well over an hour. It would be pleasant to be able to feel that the inspiration is equal throughout; but it is not. Along with passages of great freshness and beauty, there are stretches of mechanical Mendelssohn. Some of these, particularly in the choral sections, might be judiciously cut, and the work might well become once more a useful and rewarding repertoire piece for choral societies.

The performance recorded is on the whole spirited and satisfactory, with the exception of the soprano solos, which are strident and off pitch. There are a few fluffs in the orchestral playing, but the general sound is good, and the recording is excellent technically. Mr. Adler and Unicorn Records deserve our thanks for bringing us this major work of a composer who, however unfashionable, is still one of the greater lights of music. (Unicorn UNLP 1011 and 1012.)

—R. F. Goldman

Sibelius: ***The Swan of Tuonela. The Return of Lemminkainen. Concerto in D Minor for Violin and Orchestra***

Sibelius, whose music has quickened the legendary of Finland, is himself a legend. In his lifetime he has become an Old Master. Now ninety, he has shown no new music since the Prelude to *The Tempest:* thirty years. Who else besides Rossini has been silent so long? At his best, as in the epic canvas, Sibelius bends a heavy bow. The *Swan,* despite its brevity and sober palette, is among his finest expressions. Compact, tender, and sensitive, it evokes a unique mood. Admirable too is the companion legend (there are four) known as *Lemminkainen's Homefaring.* Its brusque, eager rhythms paint the scene precisely. The well-known *Violin Concerto* is less convincing. Here the composer's lifelong mannerisms—*ostinato,* pedal-point, dynamic surge—mar a score of moderate substance. The solo part is extremely taxing. Miss Wicks plays it worthily, dispatching the cruelly high octave-passages with assurance. The orchestral material of all three scores is competently played by the Symphony Orchestra of Radio-Stockholm, led by Sixten Ehrling. (Capital P8327)

—Bernard Rogers

Sir Arthur Sullivan: ***Music to Shakespear's Tempest; Incidental Music to Shakespeare's Henry VIII.*** **Patricia Brinton, Soprano; Vienna Orchestral Society, cond. F. Charles Adler**

More than twenty years before he was knighted, and long before becoming a partner in one of history's most famous writer-composer teams, Arthur S. Sullivan crowned his successful studies at the Leipzig Conservatory with the work which comprises the bulk of this record. In fact, the Mendelssohnian overture to "The Tempest" had its first performance as part of his final examination. Academic in nature, but finely wrought in its sensitive development of one brief musical idea, it makes for pleasant listening even today. The same applies to most of the remaining pieces, youthful and generally derivative though they are: Ariel's soprano songs, *Come unto these yellow sands, Full fathom five, While you here do snoring lie,* and the brief but lively *Where the bee sucks,* the duet of Juno and Ceres, and the short dance pieces. The prelude to Act V opens with a blatant dissonance; it is the only somber piece in a musical environment that is otherwise distinguished by gracefulness rather than depth of thought.

If Mendelssohn and Schumann have given their silent blessings to many a measure in this score, one is nevertheless struck by a sound or two of the future. *Full fathom five* reminds one slightly of Brahms' *O wüsst ich doch den Weg zurück,* while some snatches in the duet vaguely anticipate Gustav Mahler's early songs. The overture to Act IV, on the other hand, looks back to Auber's "Fra Diavolo" as well as ahead to Sullivan's own "Mikado."

Gilbert and Sullivan fans will undoubtedly welcome this disc as a curiosity. Others may be interested to listen to it because it contains some of the first true orchestral songs written after Berlioz. Too bad, therefore, that the manufacturer decided upon a filler item that is almost unbelievably banal: the Henry VIII music by the "mature" Sullivan should literally be stricken "from the records."

Mr. Adler conducts this LP "first" with gusto and the singing is adequate if not distinguished. The orchestra plays competently, the recorded sound is excellent, the commentary is well written and gives the full texts of the songs. (Unicorn UNLP 1014)

—Alexander L. Ringer
THE END

DONALD VOORHEES AND THE TELEPHONE HOUR

(*Continued from Page* 32)

was on Broadway. "Responsible for that assignment," explains Voorhees, "was an agent I met with one of the shows that used to try out at the local theatre. One day he gave me a call—a Bell Telephone call," the conductor adds smilingly, "and asked if I'd be interested in conducting in the professional theatre. I said yes and packed up my things to begin my chores as conductor for 'Broadway Brevities of 1920,' starring Eddie Cantor." It was four years later, after having acted as musical director for a series of Broadway shows, such as George White's "Scandals" and five editions of Earl Carroll's "Vanities," that the then 20-year-old Donald turned his full attention to radio.

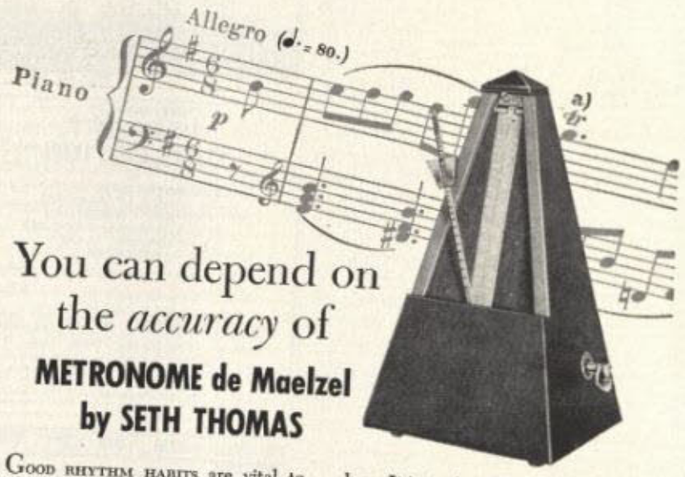
"And one thing followed after another until 1940," related Voorhees, "when the Bell Company heard my program for the popular Ford Sunday evening hour. They found it held interest for all kinds of people and, I'm glad to say, felt I was the man to direct a show they had in mind."

And so there came into being the Telephone Hour, the program which five times in the last few years has been voted by radio and TV critics in the trade's annual poll for "Radio-TV Daily" as the "best musical show of the year." For over sixteen years, moreover, it has continued to present its uniquely varied fare to a nationwide listening public—"music that has meaning for people," as Voorhees puts it, "no matter what the music's origin."

Events to Come

Some of the world's most admired musicians will be prominent in the N.Y. Philharmonic-Symphony's final concerts of the season. Winding up this year's Sunday afternoon broadcasts over CBS, the orchestra, under Guido Cantelli, will feature a special Easter program on April 1 which includes Brahms' *Alto Rhapsody,* Monteverdi's *Magnificat,* Verdi's *Te Deum* and Wagner's "Parsifal" *Prelude and Good Friday Music,* with a chorus and mezzo-soprano Martha Lipton. Rudolf Firkusny in Brahms' First Piano Concerto will appear on April 8; Dimitri Mitropoulos back at the helm, in an all-orchestral program is scheduled for April 15; Tossy Spivakovsky in Sibelius' Violin Concerto, April 22; and Zino Francescatti in Saint-Saëns' Third Violin Concerto, April 29.

Bringing their own season to a close in impressive fashion, the NBC Television Opera Theatre presents the world première performance of a new opera, "The Trial at Rouen," by Norman dello Joio, Sunday, April 8 (4-5:30 p.m., EST). Both the music and the libretto were written by the American composer. The opera is concerned with the trial of Joan of Arc at Rôuen.

Television will also offer worthwhile lighter fare during the month, in Rodgers and Hart's "I Married An Angel" over NBC-TV on Saturday evening, April 14, with Alfred Drake and Doretta Morrow. THE END

THE NATIONAL INTERSCHOLASTIC MUSIC ACTIVITIES COMMISSION

(*Continued from Page 14*)

educational programs as are assigned to it by the NIMAC Executive Council or by the MENC divisional president.

Each NIMAC division board, in turn, chooses from its own personnel three delegates to the National Board of Control, and the chairman of each NIMAC division board is automatically the fourth member of such delegations. These four delegates from each of the six Divisions constitute the National Board of Control of twenty-four members. Each delegation to the National Board of Control presents to that Board any matters which the division board recommends for consideration or action by the National Board.

The National Board of Control elects from its own membership a president, a vice-president, and three members at large, who with the MENC National President and the MENC Executive Secretary comprise the Executive Council of the Commission. Their terms of office parallel the MENC national biennial and they take office July 1, following the time of their election. There will be a proposal made to the members of the National Board at the St. Louis meeting, that the Executive Council be changed to include the chairmen of the National Divisions, the MENC President and the MENC Executive Secretary, in addition to a president and a vice-president to be elected at large.

Activities with which NIMAC is concerned in State, Divisional or National Meetings, include clinics for band, orchestra, and choir; adjudication workshops; co-operation with the chairmen of various meetings in helping them to secure the best performing media for their particular needs; working closely with the members of the executive groups of the High School Activities Associations, in such states as have them; organizing and administering all-conference bands, orchestras and choirs; developing of music-lists for solos and small ensembles, and lists for large groups such as band, orchestra, string orchestra and choral groups; instrumental and choral workshops; the development of higher standards of music literature and performance co-operation with the Federation of Musicians; and other activities.

The National Board of Control has been directly responsible for additions to the music-lists previously mentioned; for the development of such brochures as Standards of Adjudication, and A Guide To Sight Reading Contests. There is in preparation at the present time, a Guide to the Elements of Good Performance for Drum Majors and Twirlers. In the process of revision and development are some eighteen adjudication forms widely used in contests and festivals over the United States. NIMAC is sponsoring the MENC Golden Anniversary High School Band, Orchestra and Choir for the Fiftieth Anniversary of MENC in St. Louis.

NIMAC was represented at the Cincinnati meeting of UNESCO and at the time this is being written plans have just been completed for the NIMAC President to participate in discussions concerning non-athletic activities at the national meeting of State High School Activities Association Executive Secretaries in Nashville.

NIMAC will be working with other music educator groups in assisting with the revision of Section E of the Evaluative Criteria under the direction of the general committee of the Co-operative Study of Secondary School Standards, during the next several months.

Activities of NIMAC which are under study or in the process of being completed in addition to those previously mentioned include:

1. the preparation of a bibliography of percussion teaching material, solos and ensembles;
2. the compilation of non-selective music lists for special occasions such as Christmas, Easter, patriotic;
3. participation in activities related to securing favorable changes in postal rates concerning educational materials;
4. evaluative studies to determine the need and effectiveness of auxiliary groups such as String Teachers Groups, Bandmaster's Associations, etc., as groups separate and apart from regularly affiliated MENC organizations; and—
5. research to point out areas of possible service in the music education field that are not being fully accomplished at the present time.

THE END

STRING STUDY PROBLEM

(*Continued from Page 26*)

lesson before taking the lesson home to practice.

A chart of progress is sometimes used by the teachers and they allow the pupils to check off each exercise as it is successfully passed. Practice cards are supplied on which the child writes down the amount of time he practices daily. He initials the card and one parent confirms the record by also signing. The practice grade is then marked on the card each week and provides the teacher with one basis for grading.

For the past two years, an Elementary String Festival has been held in the large field house at Waite High School. All the pupils in the string classes participate. The music used has divided parts—the part for beginners being very simple, with many open strings, easy rhythms and bowings. Violas, cellos and basses are used. These instruments are mostly school owned and the players were started in school classes.

The primary purpose of the String Festival is to create interest in becoming a good player by studying privately. To hear and see another child play well is very inspiring to a beginning violinist. The majority of the first and second violinists have had private lessons. After the festival there is always increased interest in taking private lessons.

In the larger elementary schools, there are orchestras. An effort is being made to have elementary orchestras that are real orchestras—with a string section that is heard—not covered by numerous brass or woodwind instruments with piano accompaniment. As it is not possible to have an orchestra in all schools where there are instrumental classes, the teacher in each section of the city has an orchestra of the competent players from all his schools. These sectional orchestras fill a real need by giving the child orchestral experience very early in his career. The music played by these sectional orchestras is simpler than that played by the All-city Elementary Orchestra, although there has been some repetition of compositions—often by the request of the children playing in both groups.

To explain the sectional orchestra—the city of Toledo is divided into five sections, each section containing eight or nine elementary schools and one high school. Boys and girls who are advanced enough are selected to play in the sectional orchestra—conducted by their own elementary school instrumental teacher. The sectional orchestras usually rehearse once a week after school in the respective high school of that city area. Rehearsals are started in January or February and a concert is played in the spring. Included in the concert are

solo and ensemble numbers. The sectional orchestra is an important activity within the community, close to the parents, school principals and teachers.

The All-city Elementary Orchestra is a selected group that plays one concert a year. This year eighty players were chosen and the program was outstanding. This orchestra has performed the following works: *Suite for Younger Orchestras* by Bartók, "Scenes from the Southwest" by G. W. McKay, "Roumanian Fantasy" by Veleske, "Plink, Plank, Plunk" by Anderson, "Largo" by Handel-Harris, and "Gypsy Overture" by Merle Isaacs.

Mathilde Burns, instrumental teacher in the West Toledo Schools, is the conductor of the All-city Elementary Orchestra. For many years Mrs. Burns has had an outstanding sectional orchestra and it was from this that the All-city group developed and logically, Mrs. Burns was named conductor.

All the Toledo High Schools offer orchestra or string ensemble for credit toward graduation. The high school groups play for special programs in their own schools. Occasionaliy, two groups combine and play concerts in both their schools. In March, 1955, an All-city High School Orchestra of seventy members played the accompaniments to the "Festival Song of Praise" by Mendelssohn arranged by Ernest Harris and Harry Wilson, and the "Evening Prayer and Dream Pantomime" from *Hansel and Gretel* by Humperdinck. The vocal parts were sung by a two-hundred voiced high school chorus.

The most advanced players of high school and college age are eligible to play in the Toledo Youth Orchestra. This orchestra is sponsored by the Toledo Public Schools and the Toledo Orchestra. The Youth Orchestra has two purposes—(1) it gives the young musicians an opportunity to play symphonic music in a balanced orchestra, (2) it serves as a feeder orchestra to the Toledo Orchestra. In the past three years, eight members of the Youth Orchestra have been promoted to the Toledo Orchestra.

The Youth Orchestra submitted a tape of two American works to Radio Station WNYC's musical director, Dr. Herman Neuman, in New York City and the recording was broadcast as part of the Annual American Music Festival in February, 1954.

The Toledo Orchestra contributes to the string program by playing concerts for children, by sponsoring the Youth Orchestra, and by having advanced players appear as soloists with the orchestra at children's concerts.

The Toledo Museum of Art, and its music department under the supervision of Mr. A. Beverly Barksdale, must be included in the list of active and positive contributors to the string program. Classes are offered in theory and appreciation. The symphony orchestras and chamber music groups that play on the adult concert series give free concerts for the children. Recordings are available for listening, or may be borrowed for study by music students.

In many school systems throughout the country, the elementary string program thrives, but before the children learn to play, or before they go to high school, many lose interest and drop out. We in Toledo have not completely solved the problem of keeping the child playing a stringed instrument, but we do have a large number of pupils who are continuing to play and a rapidly increasing group taking private lessons.

As a result of the combined efforts of the school music teachers, the private teachers, and the community music program, the number and quality of string players have grown considerably in the past few years. THE END

ILLUSTRATION CREDITS
10—Herb Pownall
23—Stem Studios
29—James Abresch
31—Romaine
33—Engstrom Studio

SIGMA ALPHA IOTA

(*Continued from Page* 53)

tional Music Council, and the American Music Center.

Before the close of World War II, Sigma Alpha Iota was laying plans for its own participation in the world rehabilitation program which would inevitably follow. In 1944 the International Music Fund was established as a national alumnae project to make this participation possible.

Aid to the hospitalized armed forces of the United States was the first area of interest to receive attention. During the early years of the Fund's work seven clinic organs were placed in Army and Navy hospitals, serving both recreational and therapeutic purposes. At the close of the war Veterans Administration hospitals began to receive the many gifts of Autoharps, Pre-Pianos, wire and tape recorders and other musical equipment which are still being supplied as the needs are made known.

The majority of the accomplishments of Sigma Alpha Iota's fifty-three years are readily evident, not only through the programs and projects of national import but also through the quantity and quality of leadership its members have given to music activities from the community to the national and international levels. This has been done in the quiet but effective way characteristic of an organization which, in the appraisal of its National President, "has never confused greatness with bigness" and which has won for itself the acclaim of "a great fraternity." THE END

BRUCKNER SYMPHONIES

(*Continued from Page* 3)

specifically upon this controversy, his words in the Introduction show his leaning towards the original texts; he considers Bruckner to have been "an orchestrator of linear tendencies, a tonal draughtsman, whose ideal of orchestral tone prescribed the rigid economy of instrumental volume and coloring indispensable to the framing of a fundamentally polyphonic message." This message was obscured by the Wagnerian whitewash generously applied to the scores by the well-intentioned Bruckner disciples Schald and Loewe—a fact which Engel fully realized when discussing Loewe's revisions of Bruckner's *Ninth*. On the other hand, he accepts the famous clash of cymbals climaxing the Adagio of the *Seventh* as authentic Bruckner: "The rude shock of the cymbal clash climaxing the 'Adagio of Premonition' in the *Seventh* was more than

(*Continued on Page* 77)

MUSIC EDUCATORS NATIONAL CONFERENCE

(*Continued from Page* 11)

music instruction in the schools. Almost from the inception of the American school system there were leaders cognizant of the contributions which the arts could make in the education of children. As the concept of "education for all children" developed and as educational philosophies matured, instruction in the arts was included in the school curriculum. The first official acceptance of music was in the schools of Boston in 1838. Other cities soon established even more complete programs of music instruction. The National Education Association organized a music section in 1884. This group and the committee on music teaching of the Music Teachers National Association served as progenitors of the Music Supervisors Conference of 1907 and the Music Educators National Conference of later years.

The significant economic, social and educational developments of the first twenty-five years of this century gave great impetus to the teaching of music in the schools, as well as to the establishment of civic and community musical organizations. Mass production of musical instruments, the development in media of mass communication—phonograph, film and radio, and the growth of the music industry, strongly affected and nourished the growth and potential of music as a force in education and in the life of the community. It was natural that the progressive and far-sighted leadership of the Conference should utilize these resources in developing a sound and effective program of music education in the schools.

From the discussions in these meetings there gradually emerged the results of group thinking as manifested in various statements which can be found in the printed books of proceedings for the period. Noteworthy among these is the following which was used as a slogan or general theme for the twelfth annual meeting held in St. Louis in 1919:

"*Every child should be educated in music according to his natural capacities, at public expense, and his studies should function in the musical life of the community.*"

Concerning this statement, Osbourne McConathy, who was then president of the Conference, said, "It seemed that the time had come in the history of the Conference that we should have a statement of objectives, not only as a framework on which to build our program, but also as a platform announcing our educational policies—a goal toward which we might strive and a prophecy of the ends we are seeking. "The slogan," continued Mr. McConathy, "suggests the following lines of thought: (1)

Every child is endowed with some degree of responsiveness to rhythm and tone. (2) Our schools should help each child develop these potential means for impression and expression, (3) but, as individuals differ in capacities and interests, the schools should be equipped to help each discover his true personality, and (4) instruction should be differentiated to meet the individual needs of each child. (5) This general program of music instruction is a matter of public concern, appropriately chargeable to public funds because the development of individuality and personality to which this plan strongly contributes leads to a higher type of citizen. (6) The pupils should learn that music is more than a profession, an avocation, or a culture, more than an individual expression—it is also a social experience through which all members of a community may meet upon a common plane of elevated interest."

The years 1918 to 1931 saw an important expansion through the formation of six sectional (regional) Conferences—a logical development in such a dynamic organization. These six sections, now called divisions, have become an integral part of the National organization and are important factors in the administrative and operational setup of the National organization. Division conventions are held biennially alternating with the biennial National meeting.

A further extension of the MENC structural organization has occurred since the early thirties, leading to the present federation of the state and territorial music educators associations, whose presidents constitute the MENC Division Boards of Directors and the State Presidents National Assembly. The state associations help plan the National program through the media of the Division Boards and the State Presidents National Assembly, and also take an active part in the overall committee programs of studies and the like, such as are now in operation under the aegis of the ten MENC Commissions and their sub-divisions.

Auxiliary organizations are the National Interscholastic Music Activities Commission (NIMAC) and the Music Industry Council which is concerned with the relationships between the music profession and music industry. Associated organizations are the College Band Directors National Association and the National Association of College Wind and Percussion Instructors. An active program of study and investigative activities is carried on by the Music Education Research Council.

A schedule of significant publications has been maintained by the MENC almost from its inception. *The Music Educators Journal* and the *Journal of Research in Music Education* are published regularly as well as numerous official reports and documents on particular aspects of the profession. In addition, forty state music education associations publish periodicals.

Beginning in 1947 a unique aspect of the Conference was inaugurated—the student member plan whereby college students preparing for careers in music teaching participate in pre-professional activities. At present approximately 8000 students are members in 342 colleges and university chapters.

Since its early days the professional program of the Conference has centered around committees and their activities. In 1942 a nationwide committee plan was organized on an integrated and comprehensive basis involving state, division and national levels. Through the twelve years ensuing, three periods of organized study and activity have transpired, resulting in significant publications and maturing of objectives, standards, and programs in music teaching. As the MENC approaches its Fiftieth Anniversary Observance, ten national commissions have been organized to appraise and evaluate music education in our day, to prepare needed publications, and to indicate possible future developments. Division and state units are co-operating in the integrated plan, as well as auxiliary and associated organizations.

During the fifty years now being completed the prime objective of the Music Educators National Conference has been the enrichment of the lives of children and adults through music. To the vision, dynamic leadership and selfless loyalty of its officers and members throughout the years can be credited an immeasurable contribution to the sound education, well being and happiness of countless thousands of American citizens.

THE END

MEMORIES OF CORTOT

(Continued from Page 65)

afterwards inverting the parts, one hand playing the even notes, while the other plays the varied rhythmic groupings.

Carrying these principles a stage further, Cortot recommended that all technically difficult passages, in actual art-music, be practiced in the same manner, with varied rhythms.

A feature of Cortot's teaching was his continual insistence on clarity, rhythm and articulation. These were ever characteristic qualities of his own playing.

Two excellent books by Cortot, can also be warmly recommended: "In Search of Chopin" (Peter Nevill, New York), and "French Piano Music" (Oxford Press). I am very proud of my own copy of this last book, which is inscribed, "To A. M. Henderson, to the dear friend, to the great artist, Alfred Cortot." THE END

PERCUSSION ENSEMBLE

(*Continued on Page 22*)

merely pulling them apart or touching their very edges together. A single cymbal may give a variety of tone colors and rhythmic effects by striking it with a drumstick, a timpani stick or a metal triangle beater.

The triangle is a round steel bar bent into the shape of an equilateral triangle with one corner open. There are several sizes available but the best for orchestral use is 5-6 inch for soft and 7-8 inch for louder effects. It should always be struck with a metal rod or beater, matched to the size of the triangle. Single strikes are usually made on the base of the triangle but differences in loud and soft may be obtained by striking other points. The trill is produced by rapid strokes back and forth in the upper angle. The tone of the triangle should be high and clear, adding brilliance, sparkle and gaiety to the color of the orchestra.

Orchestra bells, commonly known as "the bells," consist of thirty oblong steel bars mounted in a portable case. When the case is open the arrangement of the bars looks somewhat like a piano keyboard except that what would be the black keys are on the opposite side and above the comparable white keys. These bell bars are tuned to the chromatic scale and sound two octaves above the written range:

Ex. 2

The mallets or beaters are light with small round heads made of hard or soft rubber, yarn wool, and metal. Dependent upon the type of mallet used, the tones can be bright, silvery, or dainty like small bells.

The tambourine is a small drum of from 6 to 10 inches in diameter, with a single calf skin head. In the narrow wooden shell are openings in which pairs of thin brass discs known as jingles are set on wires. There are several techniques commonly used in playing the tambourine, such as striking the head with the knuckles, fist, or fingertips, the back of the hand, or the players knee. It may also be shaken in the air or trilled with a moistened right thumb or laid in the lap or on a pillow and tapped near the rim with the fingers or light drum sticks. Many delicate effects can be secured as well as the bright, lively, festive, and sparkling musical sounds of Spanish and Italian flavor.

The tam-tam, called by the same name in Italian, French or German, is really a gong of Far Eastern origin. Those of Chinese make are preferred to the Turkish variety. It is a bronze disc from 20 to 28 inches in diameter with the rim turned down all around to prevent the outer edge from vibrating. When struck gently with a soft chamois covered beater the vibrations start in the center and seem to grow, giving off a brassy roar with murmuring dramatic overtones. When struck with force the sound is of terrifying power.

This standard rhythm section with the help of the auxiliary instruments, special sound effects and exotic group mentioned at the beginning of this discussion make possible a percussion ensemble that is capable of supporting any orchestra of whatever size and providing any sound conceivable that might blend with the other sections of the orchestra.

THE END

THE SYMPHONIES OF BRUCKNER

(*Continued from Page 72*)

Bruckner's realistic record of the moment of his great friend's [Wagner's] passing." Yes, it was more—or perhaps less. It was Nikisch's realistic (and undeniably effective) addition to the premiere in Leipzig—subsequently repudiated by Bruckner, as the manuscript shows. (Interested readers may consult Robert Haas' preface to the study score of the Seventh Symphony, published in the German Bruckner Society's critical edition of the master's complete works.)

Engel's chief personal contribution is his division of the nine mature symphonies into three groups: "The Minor Trilogy" (1-3), "The Major Tetralogy" (4-7), and "Retrospect and Farewell" (8-9, again in minor keys). The grouping is certainly convenient for study purposes. Less convincing—at least to this reader—was the attachment of the nickname "Tragic", "Philosophic" and "Lyric" to the Fifth, Sixth and Seventh Symphonies. While such naming is an author's privilege, one feels that the names will never attain the currency of, say, the "Pathetique"!

A brief appendix gives miscellaneous data about each of the nine symphonies plus the string quintet, which Engel rightly considers as symphonic in its scope. It is surprising to note that, although all of the symphonies have been performed in America, the First, Second, Third and Sixth have never—at least according to this tabulation—received nation-wide broadcast. (Perhaps this would be a project for the stimulating program-building of Mr. Mitropoulos!) The value of the miscellany to the interested layman for whom this book is presumably intended would be increased by a listing of the available recordings. Also, a brief bibliography, at least of the principal works of Bruckner in English, would be helpful. One hopes that there will be a second edition to which these items might be added.

Distributed gratis to libraries, members, etc., by The Bruckner Society of America, Inc.

STEPPING STONES TO WEST POINT

(*Continued from Page* 34)

easily places him among the foremost organists of the day.

"In approaching organ problems," says Mr. Davis, "I think the most important one should be solved before one actually gets to the organ at all, and that is the matter of basic training. The best possible preparation for organ work is intimate and fluent mastery of the piano. It is easy to play the organ *fairly* well; an average pianist will be amazed by the really fine showing he can make at the console. But without a good piano background, he will halt at the point where he first amazed himself and remain a poor organist as well as an average pianist. The organ itself is not the place to acquire keyboard technique . . . indeed, with the high mechanical development of our modern electric action instruments, it is hard even to keep up good organ technique by practicing on the organ exclusively. Further, many organ problems can be clarified by working them out on the piano.

"Another point for the ambitious young organist to keep in mind is that most church positions, to-day, require attention to choral work and that this is not just something that takes you away from the organ. The good organist makes himself familiar with vocal techniques, and the means and disciplines of choir training.

"At some time or other, nearly every young organist faces a decision between concentration on church or concert work. It is an important decision, since both fields are challenging and often sharply divergent, the material for use not necessarily being the same for both. My own view is that church work is more comprehensive; most great organ music is bound up with the church, and few, if any fine organists derive their living from recital work alone. Still, it is a decision each organist must make for himself, and in order to make it intelligently, I suggest some experience in a student church position. The values here are enormous. Among other things, he'll learn that church work is by no means a stop-gap; that if he wants no part of it he's free to leave it alone, but that if he goes into church work at all, he must do so with his whole heart.

"Another point every organist must settle with himself is the matter of repertory and general style. The one great disadvantage of church work is that most churches, of nearly all denominations, hold their services at the same time, which makes it next to impossible for the young professional to get about to hear what his colleagues are doing and how they're doing it. Hence, I suggest that, during a vacation period, every organist make it a point to attend services in other churches, making a close study of how these other organists play, how they accompany an anthem, how they improvise, how they handle the postlude, etc.

"The organist must not only study and practice; he must also make beautiful sounds. Hence it is necessary for him to discover exactly how his playing sounds, and he cannot always do this from the console which may be at some distance from the pipes. In the solving of this problem, it is helpful to set one's own registration, and then to go down into the body of the church while a friend or the teacher does the playing.

"One of the purely technical problems facing every organist is that of rhythm. Because of the distance we have mentioned between console and pipes (this can be more than 200 feet), there is a constant lag between the pressing of the key and the emergence of the resulting tone, which would make you go slower and slower if you waited to hear the music as you play it. This acoustical peculiarity must be compensated for by maintaining, within yourself and within the music, the strictest possible rhythmic accuracy. The thing here is that the rhythm must come from inside out!

"So much for organ work in general. The work at West Point is primarily that of any church or chapel, namely organ playing and choir direction. In addition to the weekly and occasional holiday services, there is the selection and training of the Cadet Choirs, chosen from all four classes of the Academy. Each year's graduation depletes the choir and its full complement must be made up from the incoming, or plebe, class. Accordingly, at mid-summer, I listen to the singing of each individual member of the plebe class, which usually numbers around seven hundred men. Along with the Cadet Choir, there is also the Plebe Choir to be trained for the Christmas program. While the three upper classes go on leave at Christmas time, the plebes stay on; and we prepare to entertain each other as well as the plebe parents and others who may be visiting at the holiday season. Our chief problem, at West Point, is one of time. The school itself naturally places first emphasis on military and scientific subjects; music is extra-curricular and must be carefully scheduled. But when the men do have time for it, they more than compensate for any hurryings or delays by the enthusiasm with which they participate in the singing.

"As a general bit of advice to ambitious young organists, I would say, first make sure you're in the right field, and then go ahead heart and soul. Hear and learn all you can, and make a point of checking how your new knowledge can be brought to serve you personally."

THE END

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MTNA IN ACTION

(*Continued from Page* 16)

action within the larger organization.

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To date, thirty-one state music teacher associations are affiliated with MTNA. It is a mutually profitable affiliation, for the work of the national organization is strengthened by the state groups, which in turn are composed of local music teacher associations. Thus, in the final analysis, it is the individual himself who is MTNA.

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THE END

PHI MU ALPHA

(*Continued from Page* 18)

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